

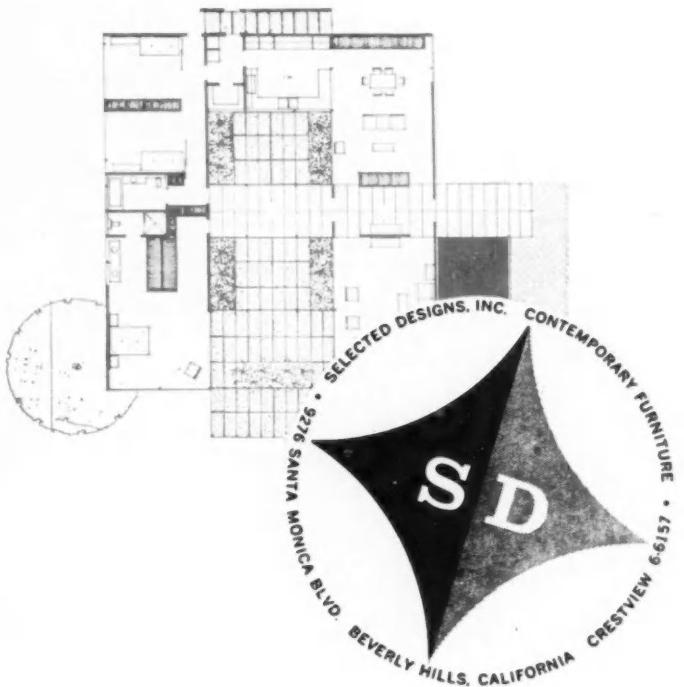
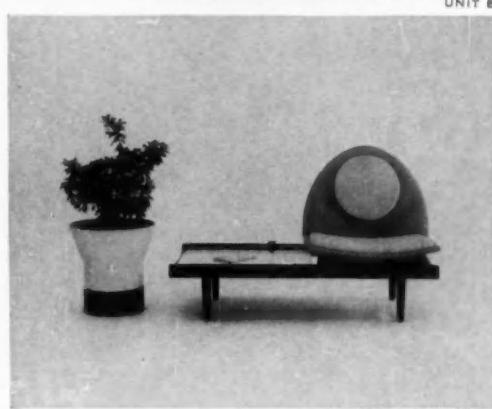
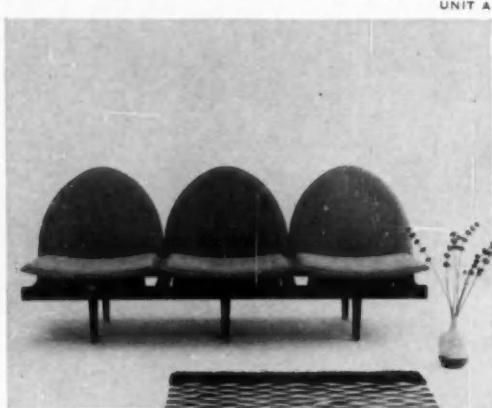
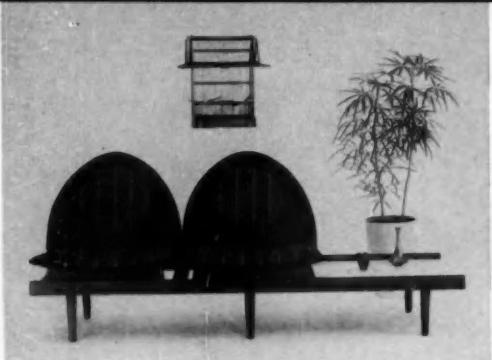
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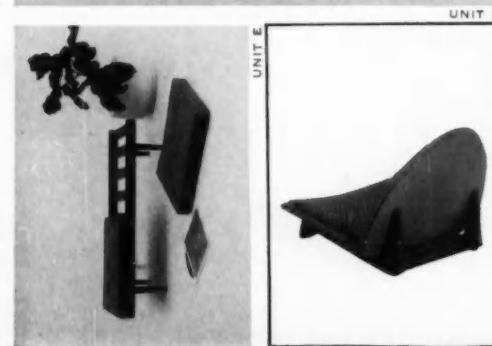
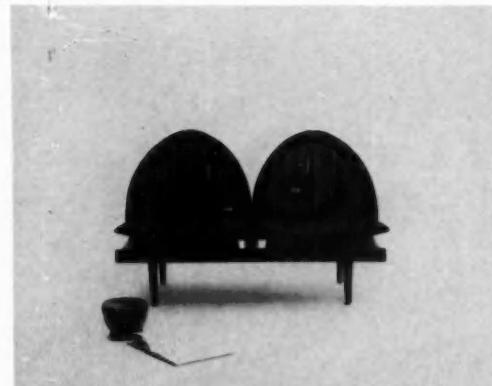
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ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Second class postage paid at Los Angeles, California. Price mailed to any address in the United States, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Printed by Wayside Press. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. The complete contents of each issue of ARTS & ARCHITECTURE is available to subscribers in a Microfilm edition.

MUSIC

PETER YATES

REPORT FROM HOUSTON: PART 1

I had promised, I had promised repeatedly, to sum up the articles of these last months by returning to explain why, in the Violin Concerto by Lou Harrison, a half-dozen one pound coffee cans, a washtub, six flower pots, and sundry other objects, some expectantly musical, others not, as well as a string bass laid on its back and beaten on the strings across the bridge with light tympani sticks, should provide a sensible medium of music, and what that medium signifies. And I had written parts of the article; I had been writing, but the thing would not come out right. To tell the truth, in my oblique manner it had all been said. Then I was called at the office from Houston, Texas, and asked to come there to take part in a festival of contemporary music. I put the unfinished article in my bag, along with tapes, writing materials, a book to be reviewed for *Coastlines*; now that I have returned, the article is mislaid. It is wiser to begin over.

One takes for granted that the public is ahead of public music: the people who arrange concerts do not, but I do; and I assume that what comes to me naturally to believe comes to many others no less naturally. One assumes likewise and no less naturally that new forms of music, new conceptions of what music may be, do not come so easily to others, that through good fortune one may have been granted a particular and special insight.

So, on being invited to bring tapes to Houston, I decided to test once more the reality of these assumptions: that the public is not really behind what is happening in contemporary musical creation; that one's immediate insight into the peculiar existences of contemporary musical creation can be shared with those who have not yet been fortunate enough to enjoy one's own experience.

In the July 1960 issue of *The Score* the Italian composer Luigi Nono, son-in-law of the late Arnold Schoenberg, begins by speaking of "the apology of those who think that they can inaugurate

ex abrupto an era in which everything is 'new'—a delusion which makes their roles as innovators easier because they automatically repudiate convention, perceiving a beginning and an end only in their own existences. This is on all fours with the anarchic idea that the only way of creating a *tabula rasa* is by dropping a bomb—a desperate reaction to a state of affairs to which no personal or historical solution is seen. It is a reaction which lacks the constructive violence of the revolutionary, who deliberately provokes the destruction of existing forms in order to replace them with new ones which are in the process of development. Not only are history and its formative factors repudiated, but the constructive limitations of a so-called 'spontaneous liberty' of human creativeness are embraced instead."

Well, of course, it is Nono who, as critic, reacts desperately against and repudiates and all the rest of it an historical state of affairs he is not yet able to grasp. The chief purpose of his denigrative generalizations is to attack John Cage. This is not the first time Cage has been attacked in *The Score*, a magazine devoted to its private conviction of the unassailability of the tone-row, the so-called serial composition. The previous attacks have been as ill-informed, and that is unfortunate in a magazine that in one famous, now unobtainable issue (June 1956), allowed a group of American composers to write of themselves and one another, among them John Cage.

I do not plan to answer the silly article here, though I should take time to say that it contains nothing which would indicate that the author, though a composer, has any extended knowledge of the work of Cage. It is one of those stretched syllogisms, expected of critics but not of composers, constructed of personal opinions reaching towards a vague denunciation without discussion of the tangible artifacts. Anyone can agree with it in the absence of facts that neither the reader nor the writer comprehends. If I answer it, I shall do so in the pages of *The Score*, and I am prepared when this article shall be finished to enter into correspondence to that purpose.

My plan in going to Houston was to see whether a laboratory experiment might not show the falsity of such a theory as that advanced by Luigi Nono. Or in other words, to determine whether by supplying the proper succession of events I might not carry over an unprepared audience to accept the newest in musical experience not as a bomb blasting history to make everything new, not even indeed so revolutionary as its composers themselves may believe but a reasonable step forward in the natural course and evolution of events.

The article I had been writing and have now lost, the article which would not easily write itself as it should, I think because what was to have been written there had been already assumed and crossed over by the preceding articles, the unnecessary explanation, and perhaps all explanations are unnecessary in presence of the facts, would be presented in vital reality by presenting just these facts. I set about to assemble them.

The Contemporary Arts Association of Houston had flung itself into this festival through inexperience without adequate preparation. The programs they were able to arrange in the few weeks they had allowed themselves would not sustain their wish to place themselves in the presence of the current state of music; this was evident even before I had the programs from them. Two of these were good programs, the first beginning with a quartet by Bartok, but his first, and a new work by the Long Beach, California, composer Leon Dallin, whose music I do not know, with the second string trio by Hindemith in his big fugue style, dated 1931 but dated. The second had songs by Stravinsky, Schoenberg, Ives, with piano works by Bartok and Riegger—I had not heard the Riegger *Four Tone Pictures* and I liked them—and two *Amores* for prepared piano by John Cage. I couldn't complain of that. The pianist, Elmer Schoettle, prepared the piano before our eyes, doing it not at all badly though a couple of the notes buzzed, as they should not. The third program, given over to percussion, lacked the means to present more than old-fashioned pieces for one percussionist and piano that were of no consequence. This is not to condemn the excellent percussionist, David Wuliger, whose skill and interest reach far beyond the material permitted him.

I was supposed to furnish each of these programs with a lecture and then to supply out of my resources the entire fourth program of electronic music. Aggressively presumptive I advanced upon this situation by offering less lecture but with ex-

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amples, adding three-quarters of an hour to each of the prepared programs, and I proposed, jokingly, that three hours would not be too much time for my demonstration of the fourth. Thus, by my cruel anticipatory calculation, the programs would run in every case after eleven in the evening. Then, I announced, I would be prepared to answer questions.

Now my readers may begin chuckling and rubbing their hands, suspecting what must have been in store for the contemporary music audience at Houston. Your best imagination does not go beyond the facts. I began the first three programs by playing from a tape a 17th century set of variations, successively by Froberger, by Scheidt, and by Byrd, recorded by Wesley Kuhnle in the six principal tunings, more correctly called temperaments, of Western European music, the successive variations being recorded in Pythagorean, Just Intonation, Meantone, Well tempered, Equal temperament, and the newly discovered Tempered Pythagorean. Though the audience could not be expected to make out these distinctions clearly, if at all, the presence of these tapes afforded me the opportunity to condense into a page and a half each evening the evolutionary rise and decline of the harmonic systems derived from these temperaments and to show, as I have already demonstrated in these pages, the inevitable disappearance of harmony as the creative basis of what we have learned to call, in our tradition, music. See my article of May 1960 in this magazine.

The fourth program opened in the same way but presented a famous musicological conundrum, John Bull's *Hexachord*, recorded by Wesley Kuhnle in the Tempered Pythagorean tuning he has rediscovered as an adjunct to his studies in the probable development of tuning. As Meantone is designed for music composed around the perfect third, so Tempered Pythagorean is designed for music composed around the perfect or nearly perfect fifth, specifically the Elizabethan keyboard music. Through this tuning the problem of the quite extraordinary modulations, for the period, of John Bull's *Hexachord* may be heard to come out right, and the Elizabethan keyboard music is provided a tuning adequate to its desired effect.

The first evening, only Leon Dallin, who had jetted in from

California to hear the playing of his conservatively well made quartet, was aware of the significance of these tuning tapes and asked to have copies of them. By the third evening the purpose of these tapes had reached in one way or another several of the audience. After the playing of the Bull *Hexachord* at the start of the fourth evening, I was able to remark that the audience had now heard the most musically demanding piece of the entire concert series.

To supplement the opening quartet program I began by challenging the listeners to detect in the third movement of Schoenberg's First Quartet the melodic material George Gershwin borrowed note for note to make a song for *Porgy and Bess*. From the principal theme Gershwin trimmed off the chromatic polyphony to make as it were a popular translation, a gesture of respect that, for all the fame of the song, has gone musicologically unnoticed. I pointed out also how this quartet is loaded with all the musical apparatus of its period, technique from Brahms, harmony from Wagner, the form—first movement sonata form spread over four movements—from Liszt's B minor piano sonata. And one of the two development sections recapitulates, incident for incident, the development of the first movement of Beethoven's *Eroica Symphony*—in the same way that James Joyce took the model of the *Odyssey* for *Ulysses*. In writing the jacket notes for this first recorded issue, played by the Kolisch Quartet, of the Schoenberg string quartets I described the first quartet as "dense." When I took the notes to Mr. Schoenberg for his approval he heartily agreed. "Too thick," he said. "It is too thick, like Brahms." So in this first example I showed at its best, in one of the most melodious movements ever composed, the overwrought style Schoenberg himself and the 20th century moved away from.

Then I crossed forty years and went the other side of the tone-row to play Lou Harrison's brief Suite No. 2 for string quartet, in keyless polyphony, what the composer calls "secundal counterpoint," a stage in the development of composition without dissonance. Finally, since dissonant composition in serial form around some manner of tone-row is now the academic fashion, I played the last movement of the Second Quartet by

(Continued on page 29)

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DORE ASHTON

HOW INFORMAL CAN WE GET?

Fortunately, Biennales come and go, and the scandals they engender go with them. What, after all, is a Biennale but an indifferent reflection of the way things really are?

The 30th Biennale in Venice exemplified current conditions in the art world to perfection. It is comforting to think that like the last Biennale, and all the other Biennales from 1895 to the present, the 30th will be forgotten soon, and with it, the passionate gossip, the outraged feelings and the dubiously gained marketplace advantages.

It hardly matters whether Mr. X, dealer from New York, and Mr. Y, dealer from Paris, combine with Mr. Z, international art critic to manufacture a reputation in time for the Spring event. Nor does it matter that Mr. A, a "big collector" (defined in terms of how much money he spends) seems to have a monopoly on certain artists. Nor does it even matter that respectable art critics, in their eagerness to seem progressive, and to give Biennale-goers their money's worth, have sheepishly followed the lead of the merchants.

But there is one thing that does matter: the apparent acquiescence of the artists. Can they really accept the essentially false premises motivating most of the international exhibitions? Can they allow themselves to submit to the biggest false premise of them all: that art is a form of competition?

For that is what this exhibition, and all others like it, assumes. Not only is it implicit in the complicated ritual of prize-giving and preview celebration, but it is obvious in the way the one-man exhibitions are presented. Painting and sculpture are seen as a competition of personalities who, by their doggedness, their obsessive repetitions over a long period of time manage to hold the public eye, and therefore, the world market.

However innocently it may have been arranged, two of the prize-winning exhibitions—those of Jean Fautrier and Hans Hartung—were calculated to stimulate commercial rather than esthetic excitement. In the case of Fautrier, a long chain of publicity events preceded the exhibition (at least three books appeared in time for the opening and a number of magazine articles). The competition was built Hollywood style, and no one was exactly surprised when Fautrier won the Oscar.

But perhaps that isn't the worst of it. To me, the disheartening part was the uncritical attitude of the authorities. In straining to justify the barrage of pre-exhibition publicity they forgot its origin and gullily proceeded on the premise that the hyperbole was just and true. Instead of maintaining cool critical distance, these critics relapsed happily into full abstract rhetoric, wallowing in the ambiguities the "informal" esthetic encourages.

The fact is that the individual achievements of Fautrier or Hartung were not in question at all. What was important, in the climate of haste and hysteria in this year's Biennale, was to produce at all costs a mid-century "school" or "movement" which

could give artist and critic alike the sorely needed status that once Cubism or Surrealism seemed to provide. Naturally, if all critical energies are given to persuasion, to the insistence on homogeneity, little is left for distinguishing individual contributions. It is an irony of the moment that while the individual is supposed to isolate that which is peculiar to himself—his sign or autograph—that element is precisely the one which is ignored in critical appraisals. (In order to discuss that which is peculiar to an artist, one has to bring in many comparative devices. One even has to assume that one painting may be better than another. And that is not the fashion these days.)

To me it is obvious that "informal" tendencies exist, but they will never constitute a "movement" in the way Cubism did. That which is called informal today has no clear rhetoric, no given plastic vocabulary, no articulated premises, and little evolution which could be analyzed.

In the popular sense, informal painting and sculpture has a number of vague characteristics. First of all, it is not symmetrical in composition. It is not concerned with the third dimension. Fragments and surfaces are very important. The materials the informal artist uses are unorthodox, often virtual (a pot, a shoe, a door handle are not transformed). Sometimes, the "informal" painter depends entirely on surface patterns of whirling line (Pollock's contribution). Sometimes, on dense masses of matter that suggest naturalistic phenomena such as walls or macadam streets. Finally, still in the popular sense, the informal artist is thought to be concerned with the "cosmos" and with its vast, limitless expression.

But these assorted characteristics which are by now accepted conventions for talking about contemporary painting, are not concrete enough to provide the basis for a reasoned esthetic. They barely suffice on an elementary level to distinguish the informal tendency from geometric painting!

Take, for instance, the introduction to the Fautrier exhibition written by Palma Bucarelli, director of Rome's Museum of Modern Art. Mme. Bucarelli writes that "if it is difficult to define the relations of his (Fautrier's) painting with current artistic formations, it is easy on the other hand to point out his elective affinities with poetry." Once the problem of Fautrier's painting is put out of the way, Mme. Bucarelli is free to talk to her heart's content about elective affinities and the human condition. She tells us that Fautrier is the father of informalism, but she shrinks from the task of telling us what informalism is, and what Fautrier specifically fathered.

If it is embarrassing to encounter art critical negligence in writing, it is even more embarrassing to see it in terms of the exhibition itself. There were 130 exhibits from 1928 to the present, and each one was carefully labeled with the aim of establishing Fautrier's precedence. When I say labeled, I mean dated. Every scrap bore a date no matter how inconsequential. And there were many such scraps from Fautrier's sketchbooks so fragmentary—to put it kindly—that most artists would not have exhibited them.

The paintings of 1928 to my eye were clearly expressionist landscapes painted in the turbid manner popular in the period, and having nothing visibly in common with informal art. But Mme. Bucarelli sees it differently. Most of the rather poor early

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paintings were grouped under a title: The First Informal Paintings.

Well, after these First Informal Paintings, Fautrier came upon the abstract manner for which he is now so lauded. From a vague scribble reflex he worked his way up to the roughly square or cloud-like forms that dominate his work to this day. Gradually the "hautes pates" grew higher, pastry-like in their whitened appearance (Fautrier seems incapable of painting a true color and prefers to tint). The famous "Hostage" series exhibited immediately after the war epitomize his "haute pates" technique, and in all justice, I must say that they remain his most impressive paintings. His use of the human body as a symbol of its own degradation is compelling.

There is no question that Fautrier's gesture—for the "Hostages" series was a gesture of repugnance and indignation—impressed Paris and showed many young painters a possibility of renunciation that temporarily filled the post-war vacuum. But it was a gesture complete in itself, an absolute. In the years that have followed, Fautrier has repeated the box and cloud forms endlessly; used the dense textures decoratively, and indulged in sentimental exaggeration of the disagreeable qualities of matter. His small repertory hardly provides evidence for a thesis of greatness, or even a thesis of innovation.

The case for Hartung was not as overstated, but the labeling and sketchbook fragments were there, calling attention to Hartung's precedence in this matter of informalism. Certain clearly figurative sketches were mounted along with other brief doodles to indicate Hartung's preoccupation way back in the days when informalism was not even a gleam in the merchants' eyes. It is probably not Hartung's fault, but it is disheartening nevertheless to find him collaborating in such simple-minded schemes.

The exhibition on the whole did little to enhance Hartung's reputation. It was poorly, and probably hastily, selected, and poorly installed. Hartung, more than Fautrier, did have a clear evolution in his work, but it never emerges in this show. His initial interest in Expressionism, his later connection with Surrealist automatism and the influence of Miro are phases in his work that should have been clearly defined.

Hartung's concern with "motifs" and the energy of pure line

has a background. His major work, considered art-historically, is a continuation of principles that both Kandinsky and Klee postulated. What might have been of interest in the Biennale would have been a thorough exposition of Hartung's development in relation both to the past and the present. It is no good showing blots and fragments and presuming that they tell the whole story.

In fact, Hartung, Fautrier, Dubuffet, Pollock and *tutti quanti* established the informal climate, but once that is said, there seems little to add. The lack of any attempt to disperse the clouds of rhetoric surrounding these painters has led to embarrassing consequences.

The Spanish pavilion in the Biennale was a good example of the bitter consequences of art critical negligence. There, a dozen of Spain's newest devotees of the informal manner exhibited paintings that were nothing if not informal. These painters were probably inspired by Antonio Tapies' international success with his cement compositions. While they are probably innocent, the ensemble of their efforts looked suspiciously like a bid for world recognition—not on the basis of their individual search for the meaning in making a work of art, but on the basis of their joining the accepted club. Their emphasis was on "matter"—matter that I couldn't even identify in most cases—which they smacked on their surfaces without regard for any of the canonical elements in painting. One artist even introduced real hardware. It is interesting to note that every single one of the Spanish abstractions was dated 1960. Were they painted for the event?

The Spaniards are not the only ones who see the "informal" in terms of protest. The Poles have Tadeusz Kantor who, while obviously gifted, plays too much the orthodox informal game. I imagine that to him, as to the young Spaniards, the daring unconventionalities and the emphasis on the ugly in informalism feeds an insurrectionary mood.

Art is a generous mistress and does not mind being used occasionally for extra-artistic purposes. That Spaniards and Poles tend to paint out of defiance is understandable. They must have their liberating experience just as the Americans had to have theirs fifteen years ago. The trouble is that we all know the experience by heart already. If we have to watch it happen as

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notes

in passing

The most pleasant duty I have had, as President of the Southern California Chapter of the American Institute of Architects, was the opportunity to present to John D. Entenza, editor of ARTS & ARCHITECTURE, an Honorary Membership in the Institute.

All of the architects in this area are genuinely appreciative of the contributions Mr. Entenza has made to the field of architecture; contributions which have continually been of great benefit to the individual architect.

When he took over the editorship of this magazine there was an immediate change in its character, philosophy and format, and this change was a beginning of real importance to the profession.

Quite recently, we were all enormously pleased and proud to hear that John Entenza was appointed Director of the Graham Foundation for Advanced Studies in the Fine Arts, but we were even more pleased and relieved to know that his position as the new Director of this distinguished Foundation would not interfere with his continuing editorship of the magazine ARTS & ARCHITECTURE.

In the profession, we feel with conviction that the magazine, even though already an outstanding architectural publication, will now have an even wider influence made possible by the position of the editor.

It is my opinion, and my fellow architects agree with me, that the magazine with the editor's never failing integrity has been an implement of important public and professional education. Architects have never underplayed the importance of education within the building industry; and this magazine, which has never compromised in its philosophy and the lucidity of its educational material, continues to be an important and good influence for all people in the society. We, in professional practice, may stress points relative to what is good or bad for architects, but, if we are honest, as this magazine has been, we really are saying that we want a program that is good for everyone, and there is no question that during the past twenty-two years ARTS & ARCHITECTURE has been an active and important part in the accomplishment of such a goal.

Last year, the Pacific Rim Convention of the California Council of the American Institute of Architects presented to John Entenza

a distinguished service citation with the following statement: "To John Entenza, who, as editor of ARTS & ARCHITECTURE, has created a magazine of vitality, outstanding in its publication of contemporary work, both in architecture and the related arts." This was a strong and sincerely felt commendation, and in no way was overstated.

The magazine and its direct benefits to the people in the profession of architecture, are widely recognized. It has consistently supported the best architectural values and has been accepted as a most effective and useful publication in the field by all those most directly concerned with the state and development of creative architecture. In my own case, I have had it amply demonstrated that the magazine is also a very effective ambassador for the profession throughout the world. Often, on my travels, I have been greeted by people who knew my own and the work of many others through its influence. And these same architects were very free in stating that they felt that this was the professional magazine that made honest and constructive statements fully supporting the integrity of the best intentions of the profession.

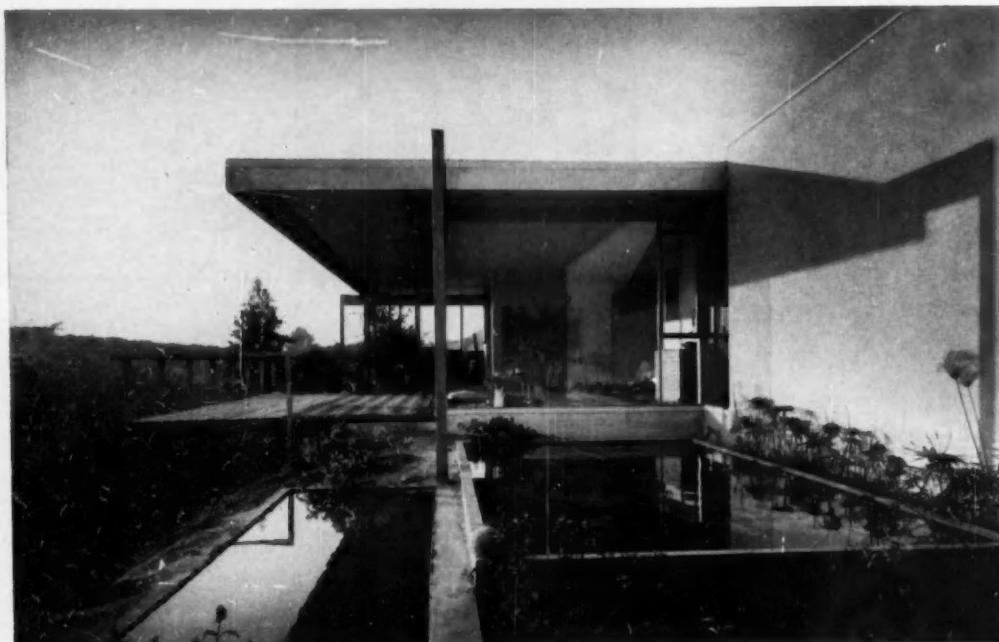
The citation accompanying the presentation of the Honorary Membership to John Dymock Entenza has been well stated in the Membership Certificate:

"For his encouragement and promotion of young, new talent in Architecture, for his improvement of the Arts and Architecture through publication of creative design before its general acceptance; and for his creation of an unique cultural force of global influence in Southern California."

Again, I would like to go on record to the effect that the presentation of this Honorary Membership to John Entenza has been a highlight of my tenure of office as President of the California Chapter of the American Institute of Architects, and that all architects here look forward to our continuing good relationships with Mr. Entenza as editor of the magazine, ARTS & ARCHITECTURE.

A. QUINCY JONES, F.A.I.A.
PRESIDENT
SOUTHERN CALIFORNIA CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS

Los Angeles, September 15, 1960



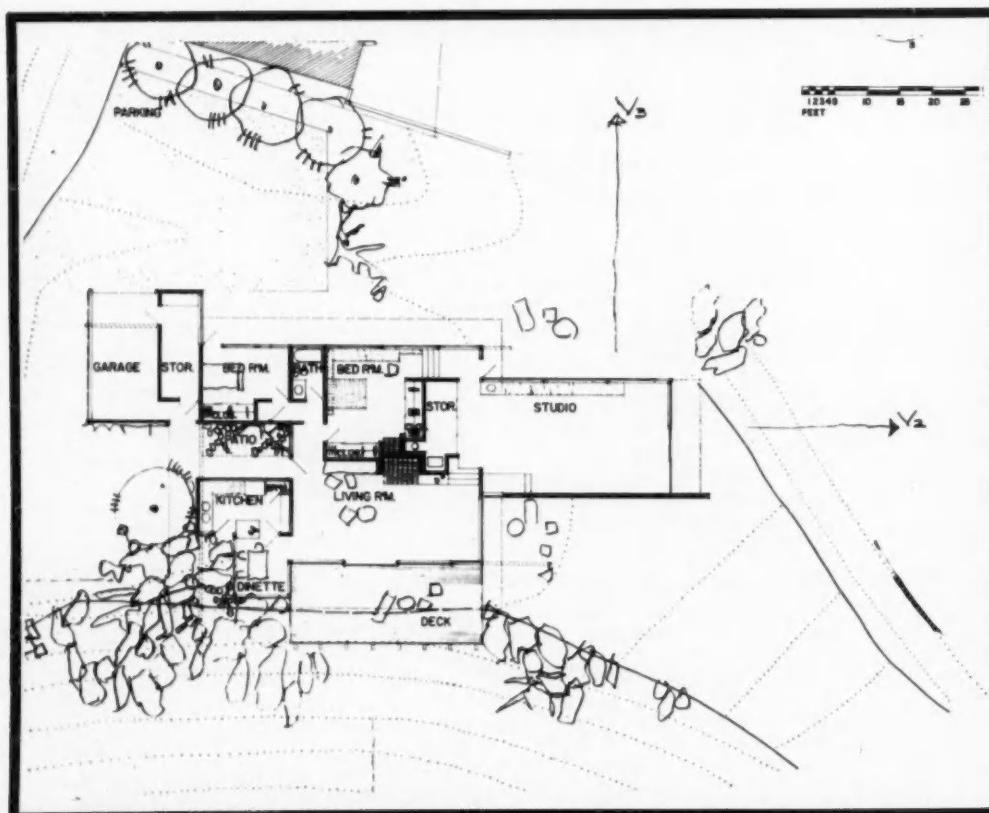
VIEW FROM THE SOUTHWEST, OVER THE TWO REFLECTION POOLS, INTO THE LIVING ROOM



TWO HOUSES BY RICHARD NEUTRA, ARCHITECT

COLLABORATORS: BENNO FISCHER
SERGE KOSCHIN
JOHN BLANTON

1



The site is a level hilltop with a panorama of views, with the city and the ocean on one side and mountains on the other. Construction is a concrete slab with wood cantilevered deck; stabilized frame construction; the roof and solid walls act as structural diaphragms against lateral loads. The materials are almost completely white plaster with accents of natural ash doors and cabinets.

The house is approached by a long driveway leading up the hill, giving a view under the floating deck, and, at the top, is the gentle view of other hills to the west. Entrance is through a small court into the living room with its deck extending the space directly into the major view. To the east, terraced pools reflect the nearby trees and hills. A continuous illumination trough at the edge of the overhang lights the deck as well as the living room without causing reflections on the glass from within. Behind the dining space is a galley type kitchen. Beyond the fireplace are the steps leading down to the studio. The master bedroom is connected to the studio by a few steps as well as to the entry. A second bedroom and bath are also accessible from the entry.



ABOVE: A FEW STEPS LEAD FROM THE STUDIO TO THE LIVING ROOM WITH A VIEW OF THE OCEAN IN THE DISTANCE

UPPER LEFT: THE BREAKFAST AREA WITH GLASS FROM FLOOR TO CEILING HAS A BEAUTIFUL VIEW OVER THE VALLEY

LOWER LEFT: NIGHT SHOT WITH OUTSIDE FOOTLIGHTING REFLECTED IN THE WATER OF THE TERRACED POOLS





LARGE BALCONIES GIVE ADDED LIVING SPACE



STAIRWAY DETAIL IN PATIO BELOW

RICHARD NEUTRA

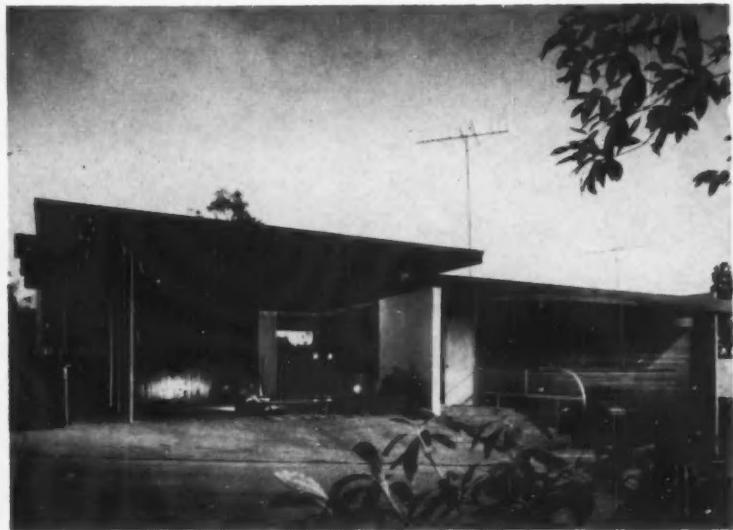
2

The house faces a rising and heavily traveled street connecting the city and the mountains. The entrance door contrasts with the vertical redwood siding. As level space was at a premium on this steep hillside lot, it was felt necessary to use the carport also as living space when the owners wished to entertain. A glass wall allows a glimpse onto the eucalyptus trees and the lights of the city below. The kitchen is planned to serve the carport area when it is used for entertaining.

The master bedroom has an adjoining combination dressing and bathroom. Toward the east this suite opens onto a view terrace balcony. All living areas relate to this same terrace. A stairway leads down to the family room and another bedroom and bath.



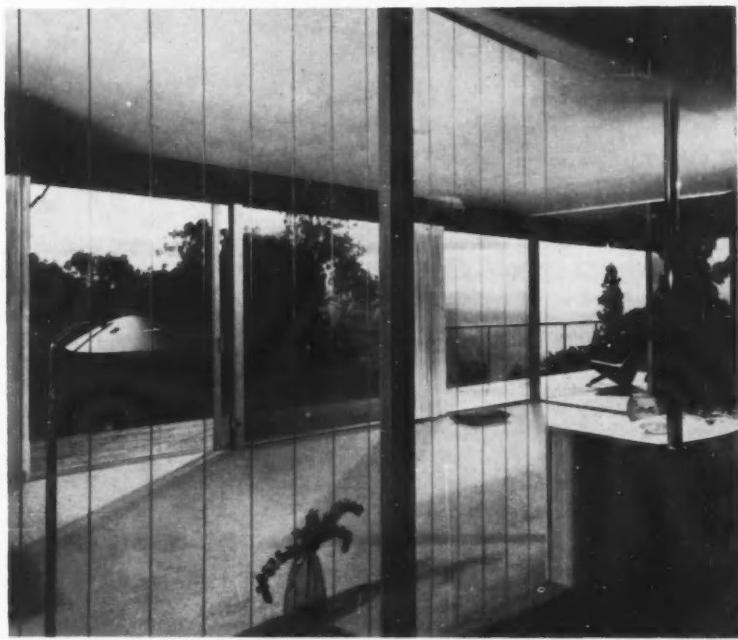
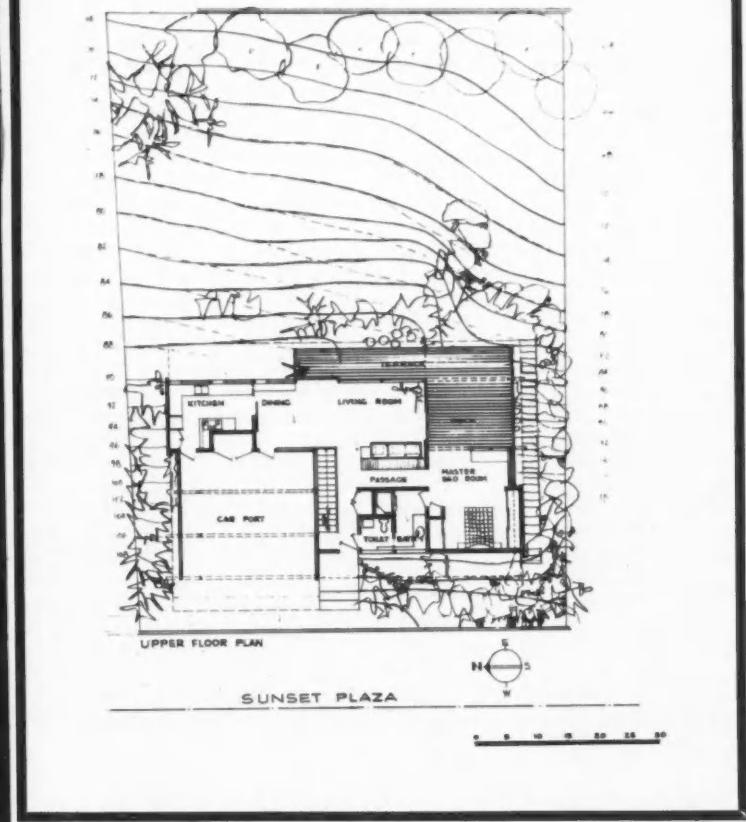
ENTRANCE VIEW WITH CARPORT AT THE LEFT; LIVING ROOM AT THE RIGHT; STAIRWAY TO THE FAMILY ROOM



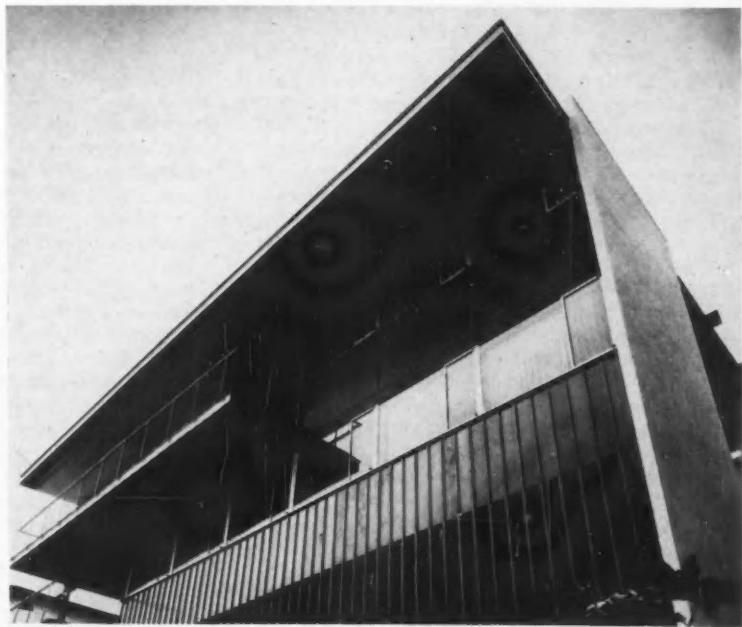
VIEW FROM DESCENDING STAIRWAY TOWARDS FAMILY ROOM BALCONY



LOWER FLOOR PLAN



TAUT PIANO WIRES PROTECT THE LIVING ROOM FROM OPEN STAIRWELL; VIEW OVER THE CITY LOOKING THROUGH THE LIVING ROOM AND BALCONY



CLOSE-UP VIEW FROM BELOW

THE CORPORATION AND THE DESIGNER BY C. NORTHCOTE PARKINSON

FROM AN INQUIRY INTO THE OPPORTUNITIES AND LIMITS OF ACTION FOR INNOVATION IN THE TWENTIETH CENTURY TECHNOLOGICAL SOCIETY.

In so far as there is any excuse for my presence, here, I should explain, it derives from the fact that I began life as a painter and only later drifted into the occupations of historian, journalist and author. Even more to the point, my father was a professional artist, a pupil of Walter Crane, who was himself a leading pupil of William Morris. I was brought up among the last of the Pre-Raphaelite.

It used to be the rule at the Royal College of Art, where my father studied, that the same student should be expected to master drawing, painting, sculpture, metalwork, architectural drawing, etching, typography, lettering and illumination. His basic studies also included geometry, anatomy and the history of art. The course lasted seven years, I think, in all. The result was that men like my father had the character, to some extent, of the Renaissance artists. My father's works included (I remember) not only oil and water colors but statues, stained glass windows and communion plate. He was an artist and a craftsman but also a little of a mathematician, an engineer and scientist. For any practical problem he had the solution, whether in heating a church or repairing a clock. I venture this because he was a Pre-Raphaelite revival of an artist in the tradition of an earlier age—the universal expert from whom our later specialists have derived.

In their main contention the artist and craftsmen of my father's day were justified. Their contention was that the artist's business is not in expressing his soul on canvas but in designing furniture and wallpapers, textiles and type-face. If the artist had dark moods of rebellion and inner conflict, he could very well keep them to himself. His moods, they concluded, were of no interest to anyone else and personally I think they were right. A chair is to sit on, a cup to drink from, a spoon to eat with and a picture is to decorate a wall. In all this William Morris was essentially sound. But he and his pupils were striving in opposition to the tendency of their age. They gained their successes but the tide was against them. Later artists and craftsmen took a different

view of their mission in life. The artist-craftsman of the Morris tradition began to disappear, his functions being distributed among a variety of different people—or else no longer assigned to anyone. The result is a situation which I propose to describe.

First, the craftsman disappeared. A few remain in odd corners of the world, but the genuine craftsman—the joiner, the wood-carver, the stonemason, is almost extinct and, even when not quite extinct, he is too expensive for us to employ. The results have been far-reaching. One result is modern architecture. We hear talk of new materials, new methods, new opportunities and new standards of excellence. But the bare fact is that the architect could scarcely produce a satisfactory building if he wanted to. He has no real craftsmen to work with.

So the history of contemporary architecture is the story of architects striving to produce something in which no craftsmanship is needed. They come nearest to success when they come nearest to the machine, using only metal and glass. When they express scorn for the more traditional styles of architecture, when they express enthusiasm for all that is new and exciting, remember that they have no conceivable alternative. We could not afford the traditional building even if there were any craftsmen left who could build it.

Midway between the positions once occupied by the vanished craftsman and the frustrated artist, stands the designer. He occupies an isolated and difficult position. He has inherited only one of the functions performed by the old artist-craftsman. He has no more than a fraction of the skill which the old masters used to acquire. He is rather a lonely figure in a possibly hostile world. On the one hand, he is oppressed by a sense of heavy responsibility, feeling as he does that his is now the only art. On the other hand, he feels uncertain of himself when confronted by the daunting structure of modern industry. He is all the more important since being deserted by the painters and the craftsmen but his position is none too strong. The old painter in oils could at least do something which other

people could not. The designer can do little more than express a preference for this shape or that color; and has no very obvious retort to use when the company President's wife expresses her preference for a different shape and the opposite color. Placed in this unpromising situation, the designer has tended to panic, running hither and thither and seeking what shelter he can find.

Burdened with the artist's crushing responsibility the designers ran for help to the University. Against the accusation that your skill is imaginary, the best defense is to wave a diploma. So the Universities have set up departments in which people study everything from landscape architecture to art history, from color engineering to theatrical decor. With the degree has come the tendency to claim any title but that of architect or executive. We are mostly eager to wear the gray flannel suit. Others among us admittedly prefer the beard, the beret and the sandals. It is not for me to say which policy is to be preferred but both are somewhat defensive, the one unobtrusive and the other defiant. We do not feel too sure of our place in society. Confronted by the Corporation, which alone can offer us a reasonable salary, we still have a tendency to panic. This is apparent from statements already made by members of the panel. Says Mr. Joseph McGarry, for example, "the designer, by his own admission, has been unsuccessful in truly communicating himself to the manufacturer"—one possible reason being his failure to understand himself.

Although the designer is not free from these uncertainties, he has come to realize that the big corporation needs him. It must use designers, as Mr. Spencer R. Stuart points out, "to convey its corporate image to the public." Says Mr. Paul Fine, "Corporations are coming to need and are seeking creative individuality." Problems still confront us, nevertheless. Mr. Leslie Julius considers that "the larger corporation—a relatively recent development, is less suited to deal with the designer or artist than is the smaller firm. Mr. Paul Reilly thinks otherwise, welcoming the larger units which can alone make possible the provision

of quality in quantity. Whatever our conclusion may be on this point, we must surely recognize that the big corporation is *here*, whether we like it or not, and that its existence brings a number of real problems; one being the "stupefying forces of mediocrity," to which Mr. Craig Ellwood calls our attention. More detailed in his criticism is Mr. Eliot Noyes, who lists as follows the obstacles by which the designers may be confronted:

- a. The personal preferences of important individuals.
- b. The employment of more designers than the one.
- c. The referring of decisions to a committee.
- d. The tendency to rely on research programs rather than on imagination and creativity.
- e. Financial obstructiveness.
- f. Size and unwieldiness of the organization and (erring in the other direction) the autonomy of the division within the corporation.

We are thus indebted to Mr. Noyes for a very complete analysis of the possible difficulties, several of which are also mentioned by other panel members.

Coming now to our actual program, members will have noted that our discussions are to center on three major themes. Cycle I, *The Identity of Corporation*, Cycle II, *The Identity of Design* and Cycle III, *The Future of Design in a Technological Society*. It is not for me to anticipate how these subjects will be tackled or what degree of moderation the Moderators may contrive to introduce, but I am bound by my term of reference to suggest some questions which members may care to ponder before the actual discussion begins:

Cycle I

1. At what level in existing corporations are decisions made in questions of design?
2. What are the highest levels to which the designers can usually aspire?
3. What channels of communication are open to the designer whose own position is low in the organization?
4. What accounts for the limitations observ-

able in top executives' appreciation of design? Do they tend to underrate its importance? Or do they pretend to a knowledge they do not possess?

5. How do American standards of design compare with those of other countries?
6. Can a Corporation structure be changed by planning so as to make more constructive use of creative people?

It is to be hoped that the discussion in Cycle I will leave us with a clear impression of the position of designers in the corporation of today.

In Cycle II we shall consider the use they make of the influence they have. What shall their aims and objects be? Among the questions which might well arise are these:

1. Are designers well trained for the sort of work they will actually have to do?
2. Which prove more effective—designers permanently employed by the Corporation or design consultants called in to solve a particular problem?
3. How can we determine the responsibility for design standards of the individual as such and of the individual as part of an industrial organization?
4. In what type of Corporation have designers been most successful—and why?
5. In what type of corporation have designers been least successful—and why?
6. What mistakes, if any, do designers most commonly make? Is there a risk of being too clever? Is there too much striving for originality and too little thought for practical use?

After discussing the position of designers in the corporation and the use they make of such influence as they have, it is only logical to ask what we can do to strengthen their function and insure that their standards are of the highest. This will be the subject of Cycle III, in the discussion of which the following questions are likely to arise:

1. What can we do to influence the status of the designer?
2. What can we do to educate the public in matters of design?
3. How can we reconcile the universal pat-

terns which must develop with the regional characteristics we may want to preserve?

4. How are we to reconcile quantity with quality?
5. How are we to reconcile the claims of individual creativeness with the rigidity of modern organizations? In other words, how to combine order with innovation, freedom with discipline?
6. To sum up—in our Chairman's words, "what can we do to blend the world of things and the world of ideas?"

Here are questions enough to give us sleepless nights. In posing them I follow my brief. And from this point I shall be attempting to make a contribution of my own.

The first thing I have to say by way of personal message, is that our work, as designers, is supremely important. The American scene is (to put it frankly) a mess. This is coming to be realized. There is a growing tendency for people to look at the environment they have created for themselves, turn to the designers and ask, "What are we to do now?" This question is seldom asked until the situation looks hopeless, and the designer's first instinct is to suggest, "Why not sit down and cry?" Like the rustic asked the way to Westonville, he feels the urge to reply "you shouldn't start from *here*." But while the difficulties of the situation are apparent, so are the opportunities. It is cheering, to begin with, that we should be consulted—that the need for our services should be felt. It is also apparent that the technology which has created chaos is equally capable of creating order. Craftsmanship has gone but engineering has replaced it in a world, as Mr. Reilly points out, of mobility. Nor is the engineer reluctant to accept *our* aid or offer *his*. There is a whole world to redesign—our cities and streets—our shops and offices—our homes and gardens—our tables and chairs—our pots and pans—our plates and glasses—our knives and forks. The one thing we do not lack is opportunity.

But are we in a position to seize the opportunities when they arise? Do we have the

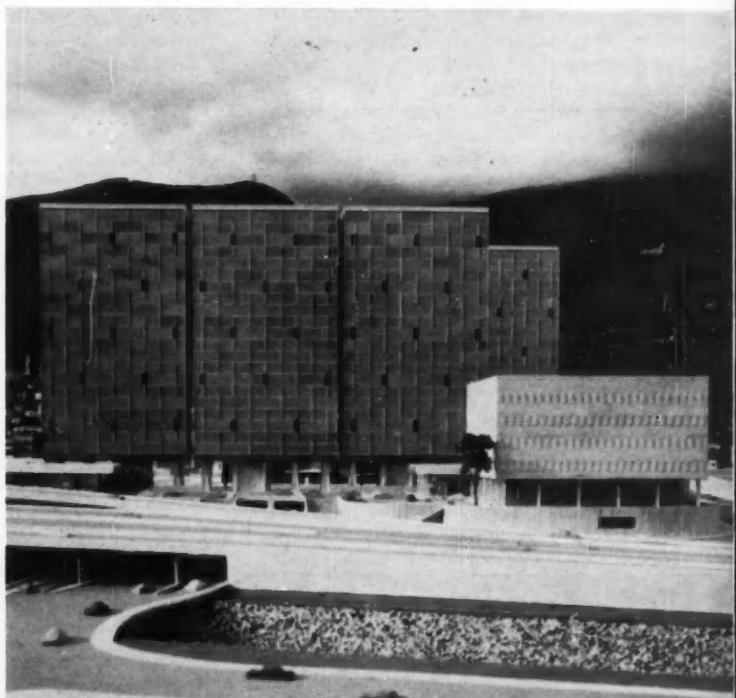
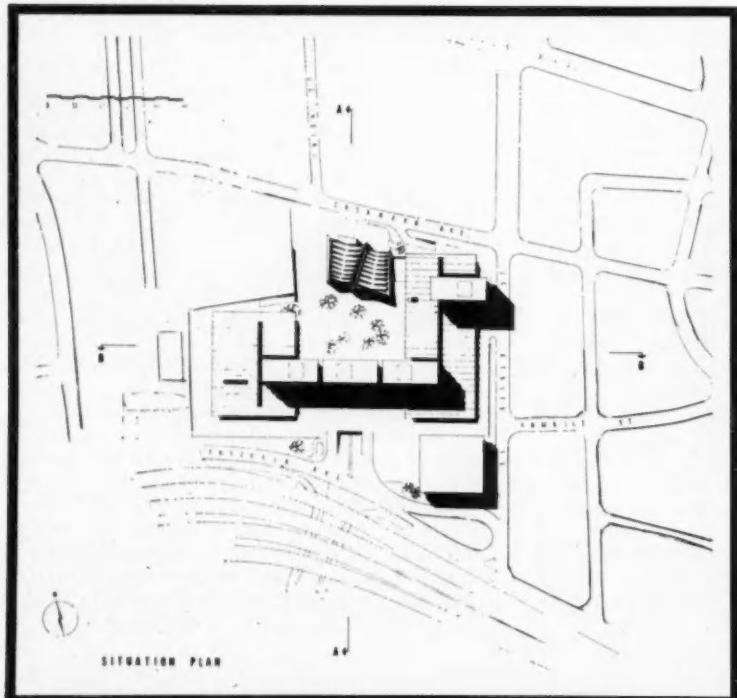
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PROJECT IN VENEZUELA

MARCEL BREUER ARCHITECT
HERBERT BECKHARD ASSOCIATE
NEW YORK

**ERNESTO FUENMAYOR NAVA
MANUEL SAYAGO
CARACAS** ARCHITECTS



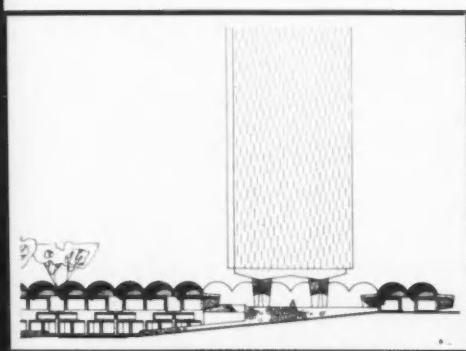
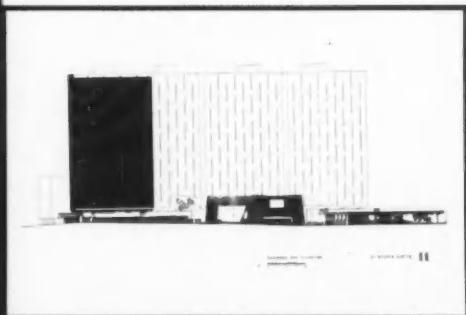
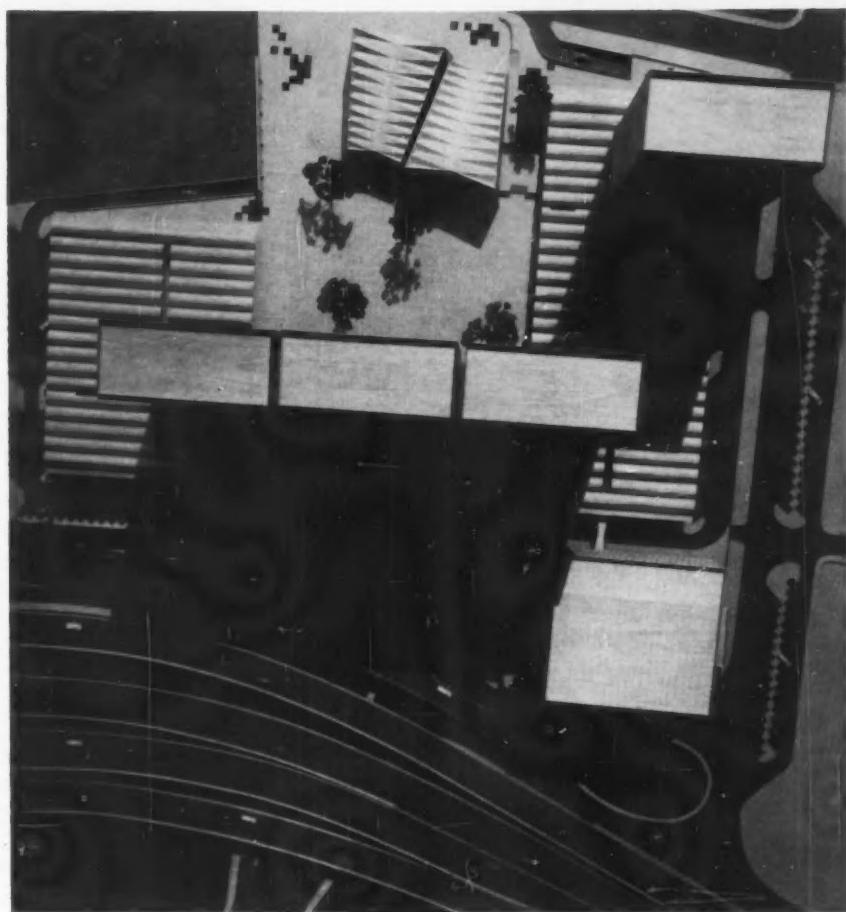
This great urban center designed for Caracas, Venezuela, has recently been approved and working drawings are now under way. The center, being built on a twenty-two acre site will include four office buildings, two movie theatres, a department store, a supermarket, and a large number of individual shops and restaurants. All will be grouped around a central plaza, half the size of the great piazza San Marco in Venice. The chief architectural aim, in both design and grouping, has been to make the buildings a permanent and dominating part of the Caracas city-scape.

Since El Recreo is in the center of the city, special thought has been given to traffic and circulation problems in all phases of the planning. An access drive that serves the whole project encircles the entire building group, while ramps lead to four parking floors under the plaza. Most of the area directly beneath the plaza is devoted to service, storage and loading facilities for the buildings above.

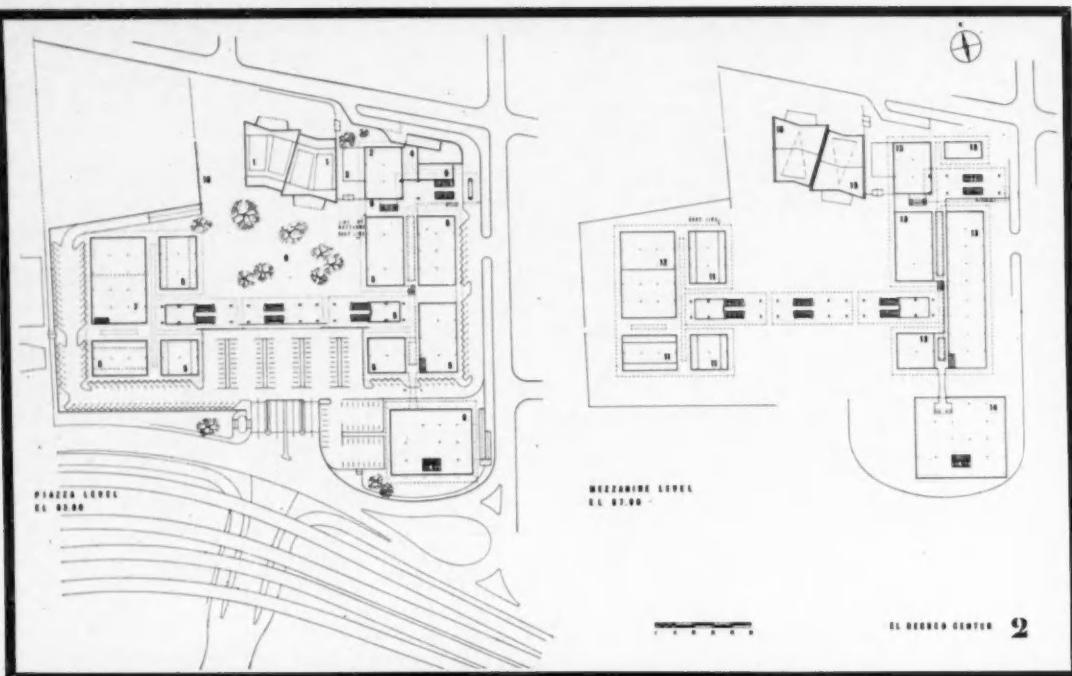
To further facilitate traffic circulation, radical changes had to be made in the existing approaches to the site. On the southern boundary, Venezuela Avenue has been raised and provided with loops located at the east and west boundaries of the site. This device eliminates cross traffic on all levels of the project. Bordering Venezuela Avenue on the south is the Guaire River; a special bridge and tunnel will connect the project with the opposite shore and serve as a link between two large sections of the city.

An important aspect of the plan is the provision, on the site itself, of complete parking facilities for all buildings. Caracas has grown explosively in recent years and in its growth has acquired a serious traffic problem. Local laws demand that builders provide one square meter

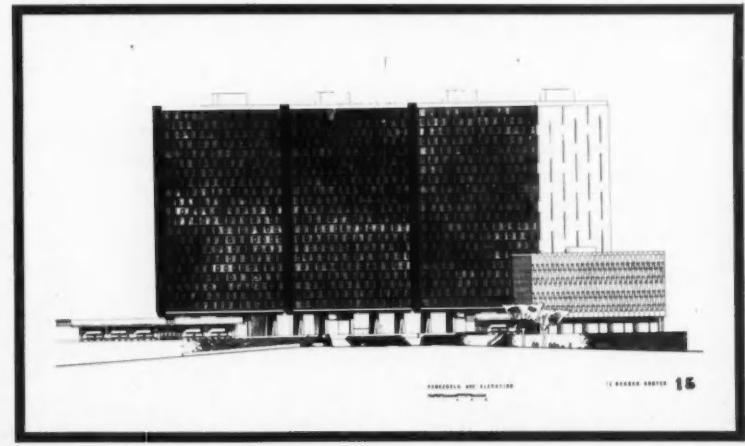
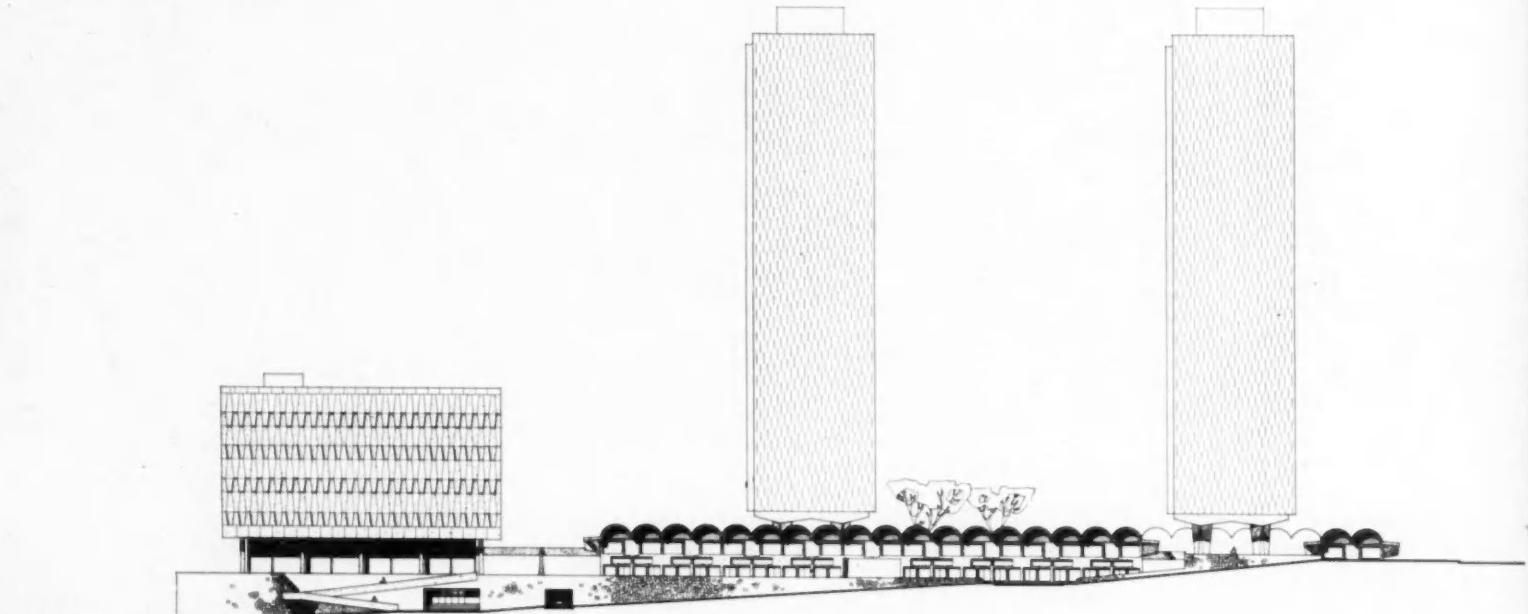
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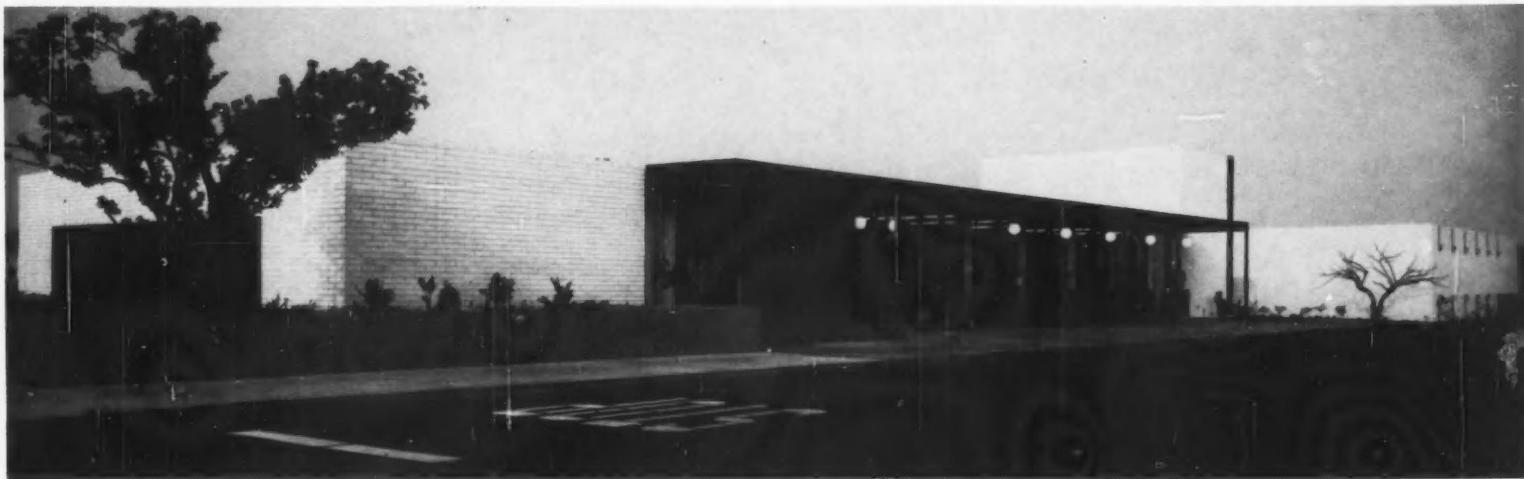


PHOTOGRAPHS BY PAOLO GASPARINI

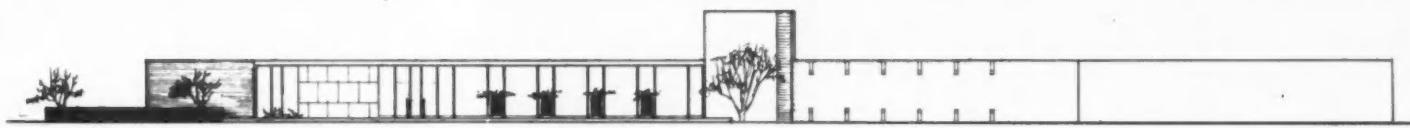


PROJECT IN VENEZUELA





NORTHERN FACADE

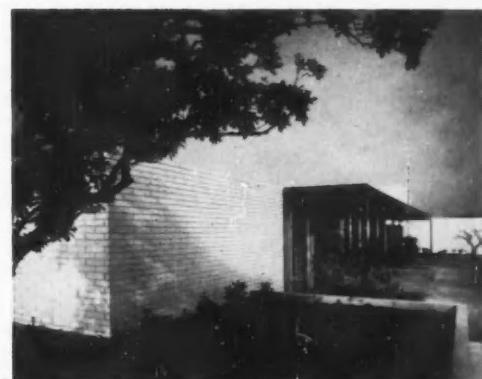


LAW ENFORCEMENT PROJECT BY VICTOR GRUEN ASSOCIATES

BEN SOUTHLAND, PROJECT ARCHITECT; STEVE PAPPAS, ASSOCIATE



FACADES OF BOTH THE JAIL AND ADMINISTRATIVE WINGS OF THE BUILDING; ON THE LEFT IS THE ADMINISTRATIVE ENTRANCE BEHIND A BLUE CANOPY WITH A DARK BLUE STEEL BORDER



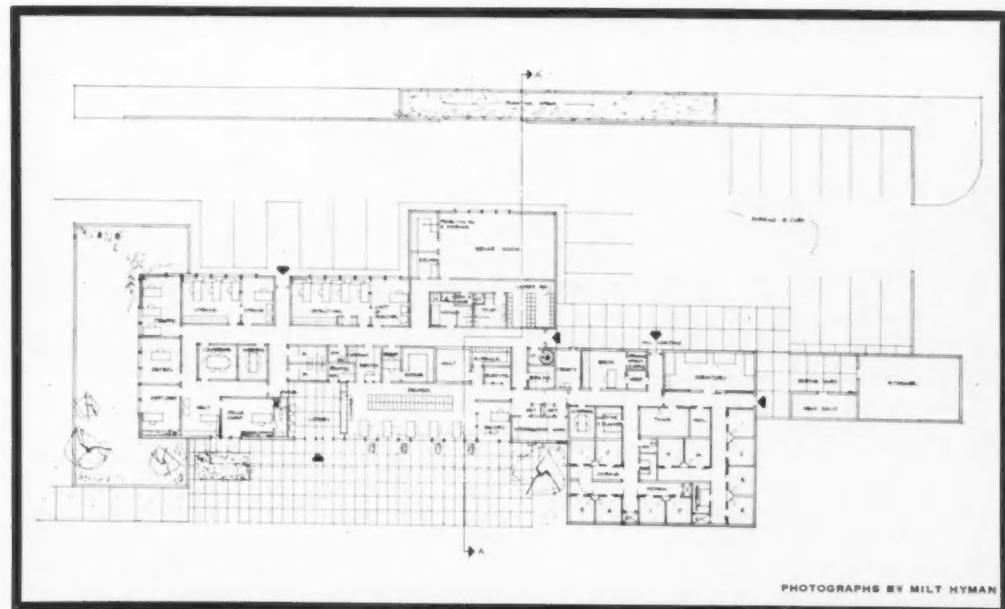
ADMINISTRATIVE WING; THE WHITE WALL IN THE FOREGROUND IS CONCRETE BLOCK

The building is divided into an administrative wing of about 8000 square feet and a jail wing of 3000 square feet, both one story. A two-story section between the wings houses the mechanical equipment on the second level.

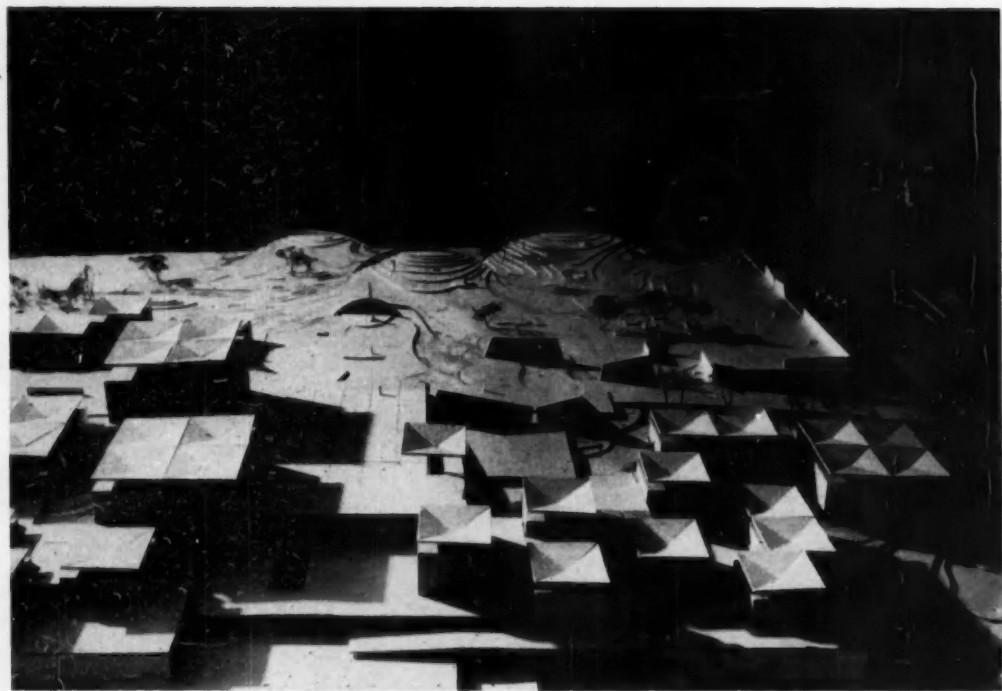
The administrative wing is open, glass-walled and colorful in contrast to the solid security of the concrete block section, with its reinforced concrete slab roof. At the main entrance to the building is a courtyard and a long entrance canopy across the public area of the facility. The canopy also provides sun shade for the window walls. These expanses of glass are muted by tall exterior planter stands faced with blue glass mosaic tile.

Nearest the front entrance is the record section, files and secretarial pool, plus after banking hours safe deposit boxes for overnight safe-keeping of merchant funds. The nerve center of the facility is the dispatcher's desk which is located near the center of the administration wing. Operation of the entire building can be controlled from this location.

Motion picture projection facilities have been installed in the squad room which is large enough for group functions such as briefings, lectures and meetings. In the administrative section natural wood trim is used with painted plaster walls. Floors are vinyl asbestos tile, and ceilings are acoustic tile and acoustic plaster.



PHOTOGRAPHS BY MILT HYMAN



SCULPTURE GARDEN OF THE NEW NATIONAL MUSEUM IN JERUSALEM



"Jerusalem is not a city, it is a place of the emotions. There is a hill there called, in the Bible, Neveh Shanaan, "The Place of Tranquility." Here was to be built the new National Museum of Israel—and here I was asked to build a garden for sculpture.

It was the idea of Billy Rose that he would present his collection of Western European sculpture since Rodin as a nucleus to which would be added the sculptures of our times—the significance of which would be pointed through the setting: a garden tied to history, reverse-wise, as it were.

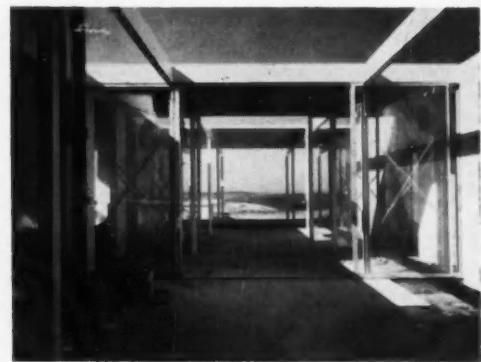
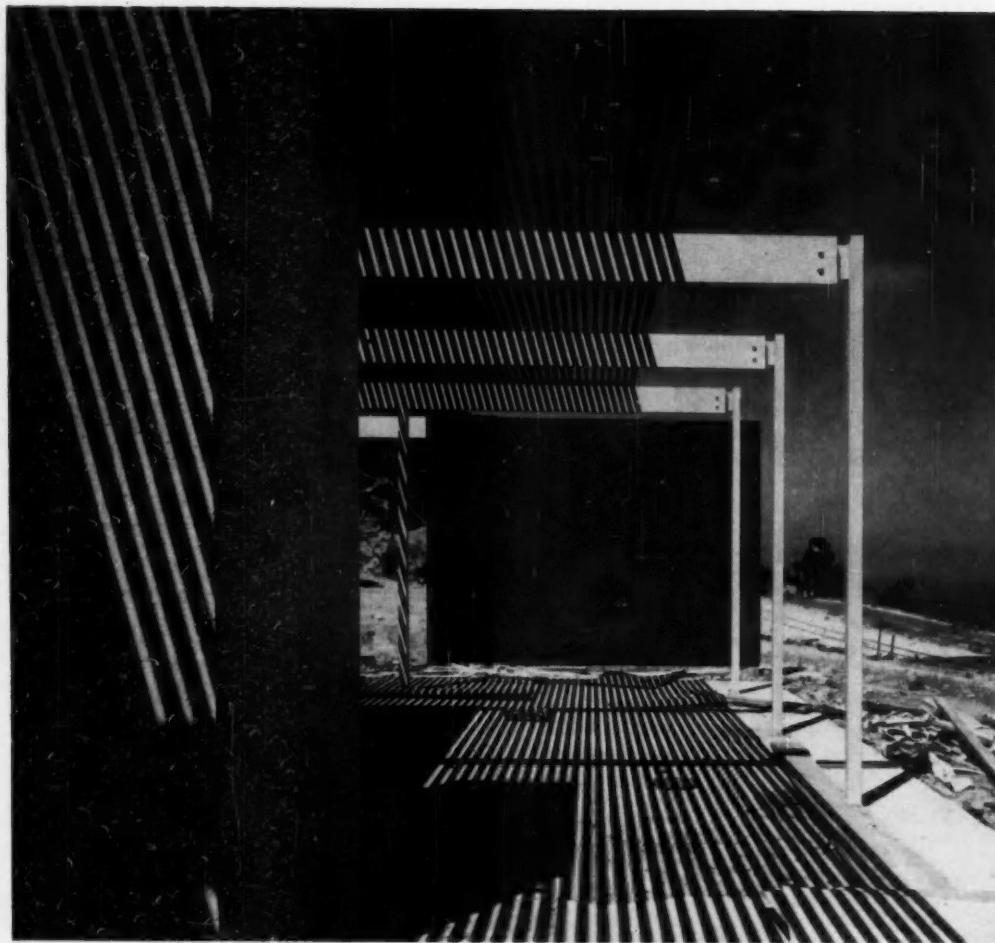
In the new Jerusalem of the new state of Israel, facing its parliament (Kneset), still to be built, and its new Hebrew University, this will be the place of quiet and contemplation. The garden is between the Archaeological Museum, the Bezael National Museum, and the domed repository of the Dead Sea scrolls, designed by Frederick Kiesler.

About five acres of walkable space are to be made through the device of large, curved, retaining walls, which are like great wings seen from the University, or like vast ship prows from within the garden. There are to be no roads or paths, only free areas of gravel and planting, wherein the sculptures by their placement will themselves act as the delineators of an abstract space, formal and informal in counterpoint to the various walls and the blue sky.

We are concerned with space as a problem in art—but perhaps when realized this is mutable and it is rather the place that is born and lives in the imagination."

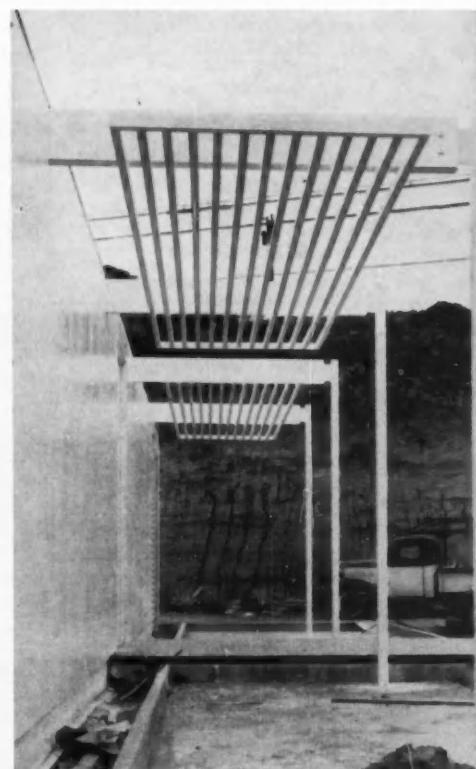
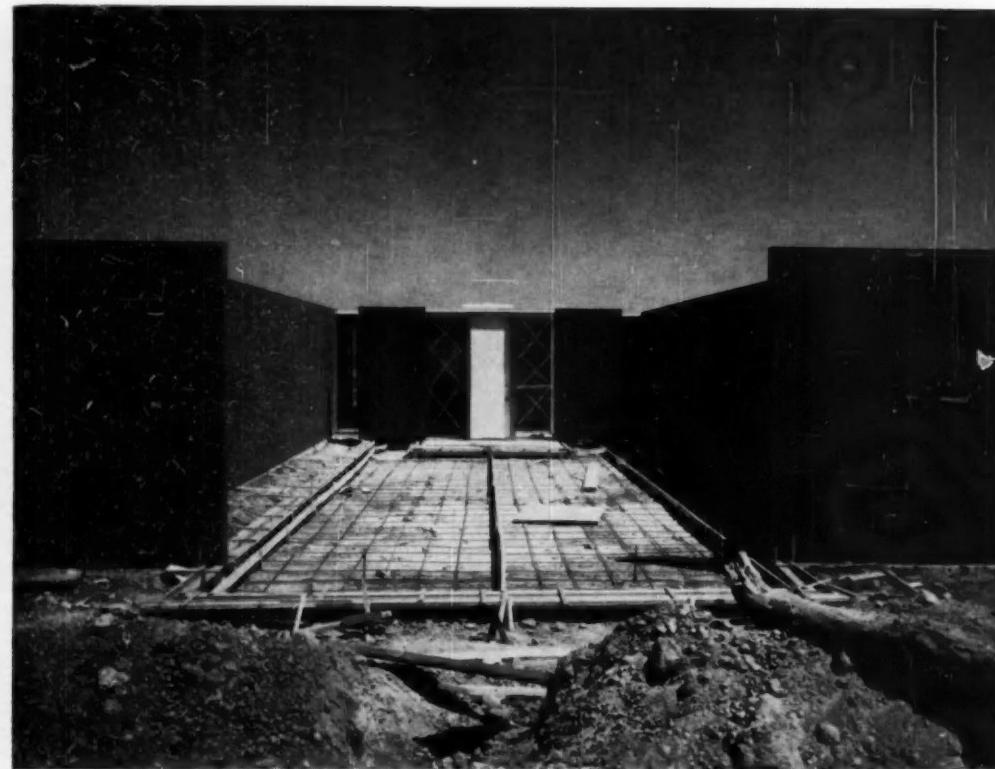
BY ISAMU NOGUCHI



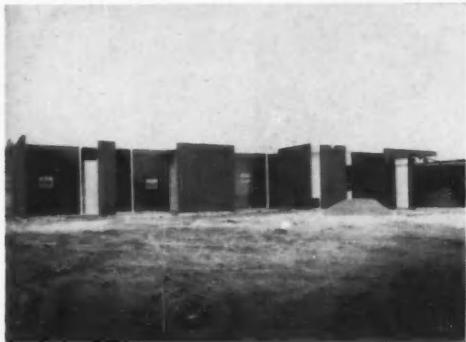


THE CASE STUDY HOUSE PROJECT: A TRIAD BY KILLINGSWORTH, BRADY AND SMITH, ARCHITECTS

WITH THE AMANTEA COMPANY, DEVELOPERS



PHOTOGRAPHS BY CHARLES SCHNEIDER



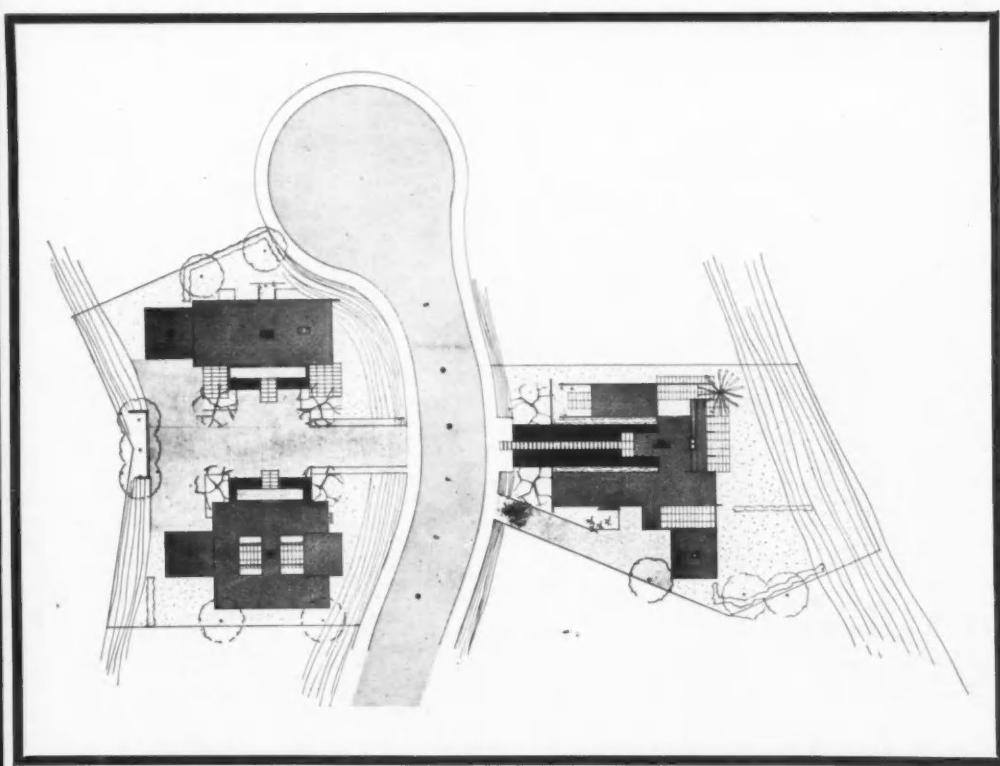
The architects' comments:

As the Case Study House Triad nears completion it is well to examine the basic concepts of the project to find how valid the initial thinking was in relation to the actual development. The original intent was to develop a three-house relationship with integrated environment and a total consistency in materials and forms; the houses to be located on a magnificent site overlooking an expanse of sea and the Southern California coastline at La Jolla. As completion nears, all of the basic concepts are right, with the exception of a few minor details. The houses relate beautifully to each other. The primary forms are well balanced with the large mass of House "A" at the lower level and the delicacy of "B" and "C" above the bank. The axial development of the three houses is excellent. The combined drive of those above opening onto the central entrance courtyard of House "A" below is most exciting. A space relationship is created which provides additional open space for the neighborhood and a high quality to the development. Sight lines to the view from all houses have developed as planned with the exception of the telephone lines which have crossed some of the open area of House "A." The view from House "C" has been somewhat of a surprise in that it is the best of the three.

The relationship of the materials of the three houses is good. The heavy texture of the redwood boarding on House "A" contrasts well with the simplicity of the Harold Jones Lauan paneling on Houses "B" and "C." Further emphasis of the light quality of "B" and "C" is the openness of the glass walls of "B" and the glass screens of "C." The color relationship again stresses the unity of the project without total uniformity. The monochromatic color scheme is most successful ranging from grayed sepia of "A" to the bitter cocoa tones of "C" with both contrasted to the total whites of "B."

The common drive of Houses "B" and "C" was planned with some hesitation since it is possible that problems could arise among the two owners. In the final form this seems most improbable in that the siting of the houses creates an atmosphere of a private drive with generous space for both buildings. The initial thinking of raising the drive to the upper level was right. Guests arrive at the level of the houses and

(Continued on page 28)



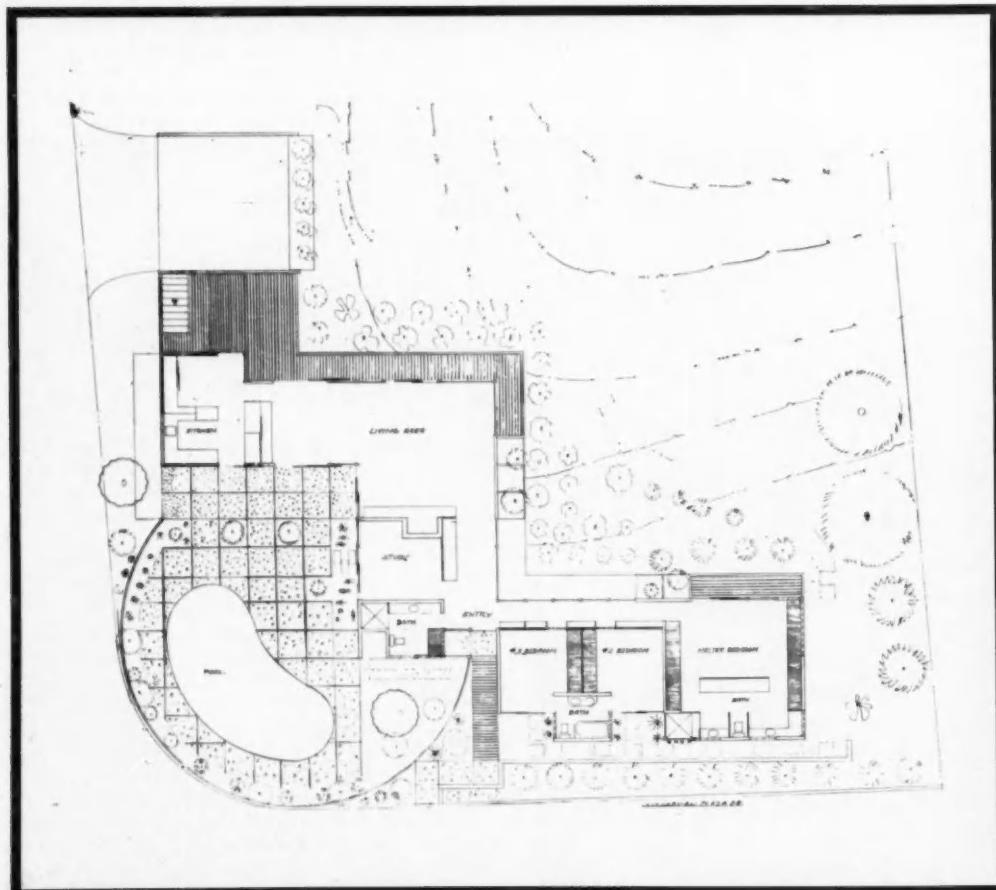


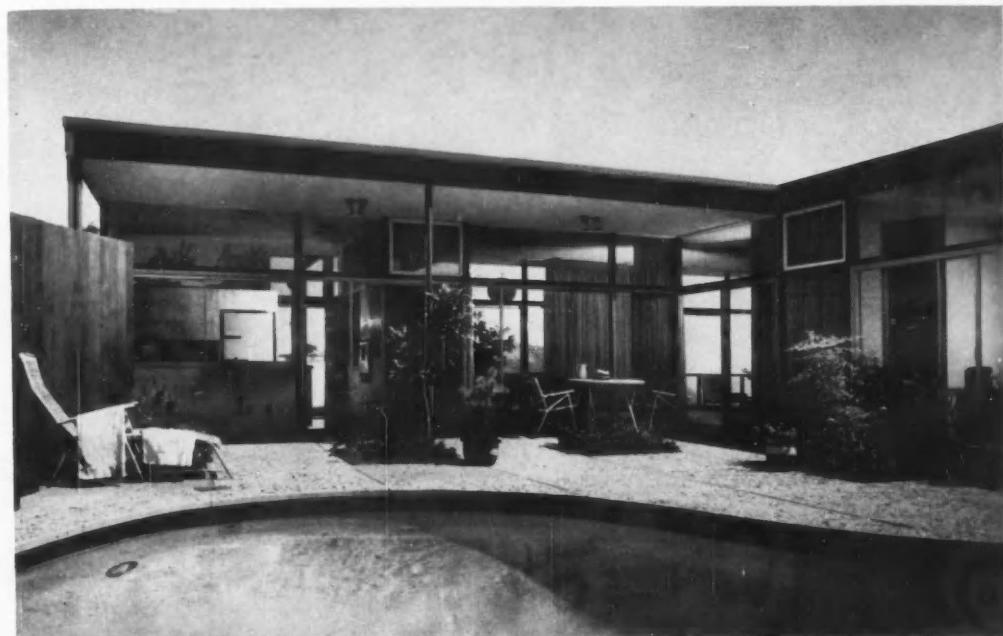
HILLSIDE HOUSE BY GRETA GROSSMAN

The site is a hillside slope. Because of the filled but uncompacted ground the house and garage were designed to rest on caissons. The owners requested a combined living-dining area, three bedrooms, three baths, a study, and a special sewing area in connection with the laundry; all within 2000 square feet.

The construction consists of 3" and 4" pipe columns and 10" I-beams with traditional stud walls in a 4' modular design.

A swimming pool was another essential requirement. By cantilevering the house and garage over the slope enough space was retained in the level area facing the house.





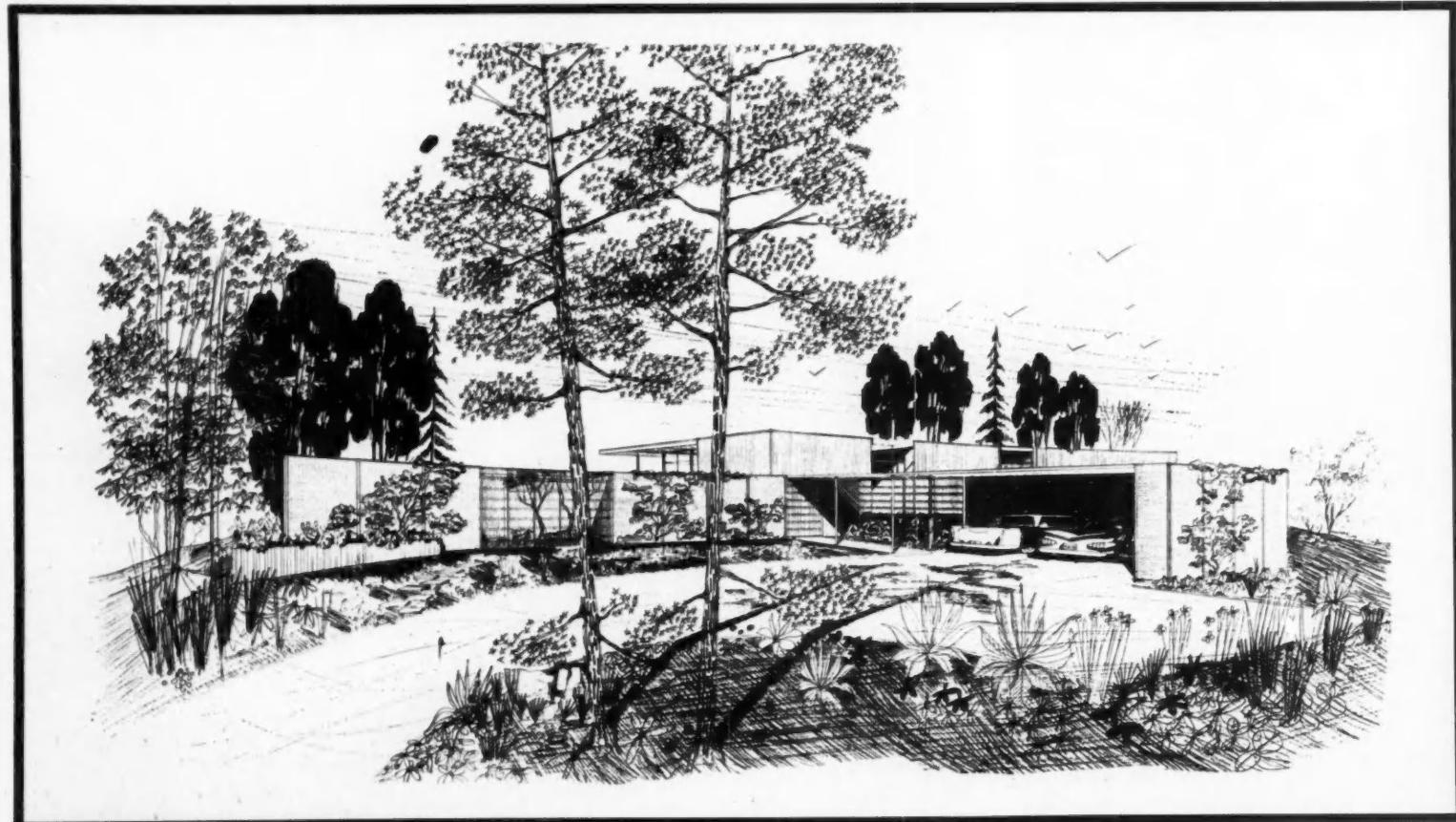
This house, in California, is located on a high hill and overlooks Pasadena and the San Gabriel Valley to the south and east, the Sierra Madre mountains to the north and the Verdugo hills to the west. Only a small segment of a complete panorama is interrupted to the southwest.

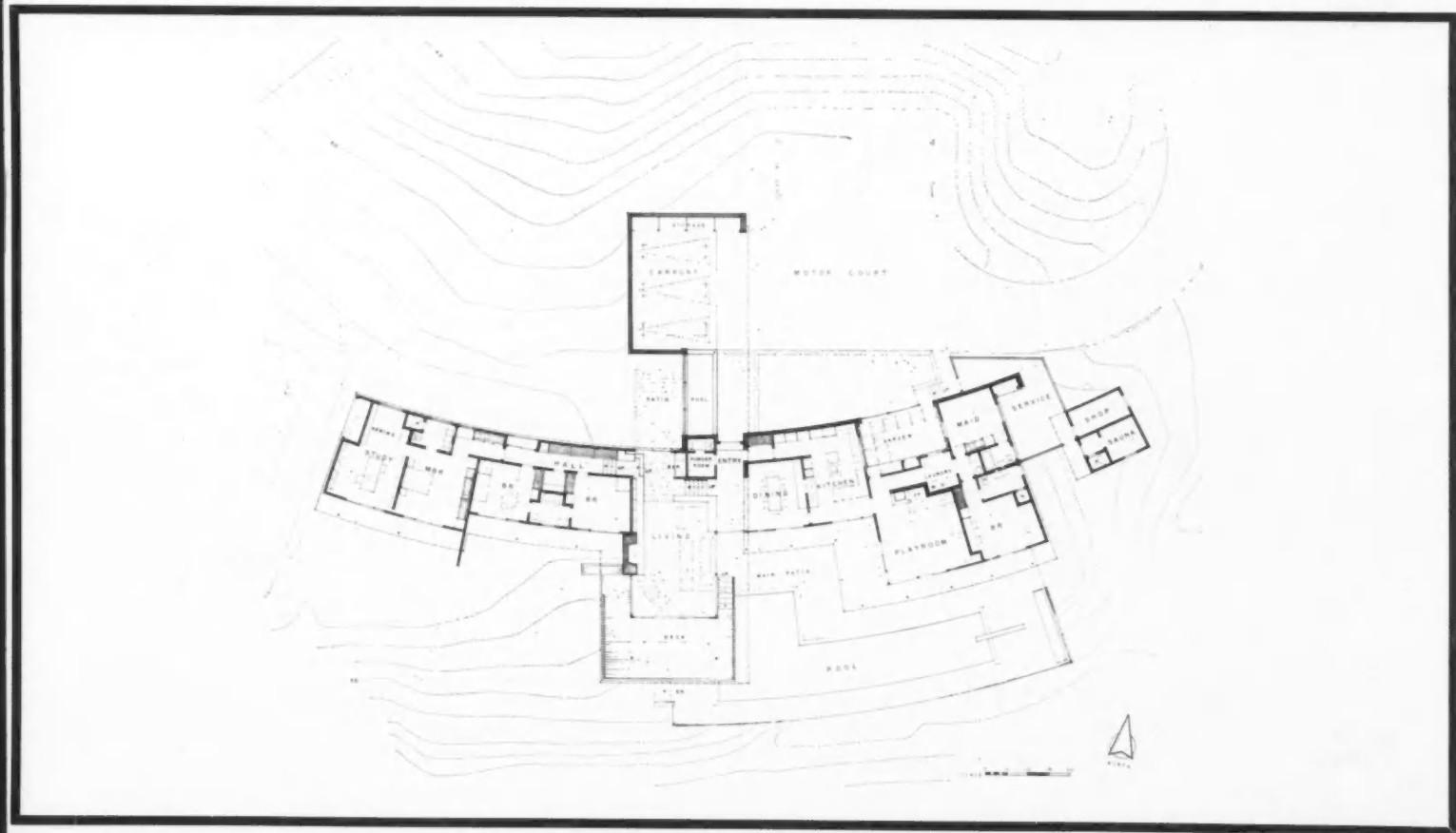
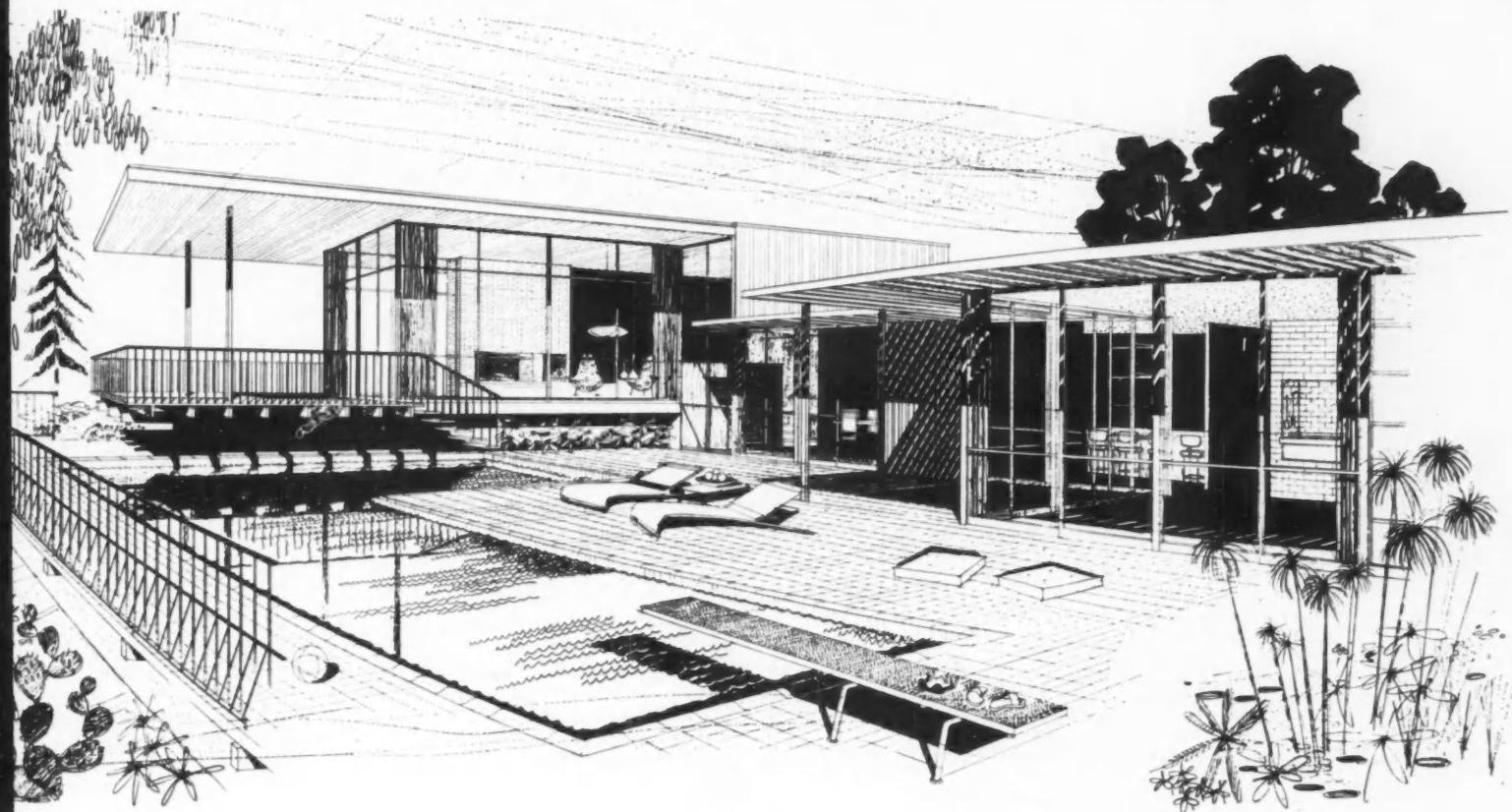
An old house previously occupied the site and the configuration of the original structure and gardens somewhat governed the planning of the new building. A segmental plan was chosen because of the variety of views it offered and its adaptability to the site. Some layout and construction problems were created by the plan form but careful study was given to the arrangements of the elements that were or were not limited to rectilinear installations and major problems were averted. The three levels of the house follow the topography of the site and add to the distinct separation of recreation, work and sleeping areas.

The family consists of the parents and four children—two girls and two boys. The girls have been provided with separate rooms close to the parents' quarters and the boys share a room at the other end of the house. The master bedroom suite, with its large study and extensive work facilities, is remote from the swimming pool and recreation areas. Prime consideration has been given to the location and design of the living room and its projecting porch which afford magnificent views to the mountains and valley. A more intimate patio environment is provided between the north end of the living room and the generous carport.

Basic materials are simple—redwood board-on-board, painted common brick on some walls, brick pavers in the hall, dining room and outside terraces, and steel sash ensembles which serve in some cases as vertical supports. Air conditioning has been used in the bedroom wing of the house and radiant heating serves areas where the control of openings is more difficult.

HOUSE BY GEORGE RUSSELL, ARCHITECT





PRODUCTS

merit specified

For Case Study House Triad

Designed by Killingsworth, Brady and Smith, architects

The following are specifications developed by the architects for the Case Study House Triad and represent a selection of products on the basis of quality and general usefulness that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, "Merit Specified."

STRUCTURAL

Douglas Fir Framing and Glue-Laminated Beams—West Coast Lumbermen's Association, 1410 S. W. Morrison Street, Portland 5, Oregon.

Roofing and Insulation—Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

FINISHES

Wall Surfaces—

House A Resawn Redwood 1x4 Butt-Joint, California Redwood Association, 576 Sacramento Street, San Francisco 11, California

House B Philippine Lauan Siding, Jones Veneer and Plywood Company, P.O. Box 252, Eugene, Oregon

House C Philippine Lauan Siding, Jones Veneer and Plywood Company, Eugene, Oregon

Ceramic Tile—

House A Pomona Tile Manufacturing Company, 621-33 North La Brea Avenue, Los Angeles 36, California

House B The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California; Zanesville, Ohio

House C Gladding-McBean and Company, 2901 Los Feliz Blvd., Los Angeles 39, California

Acoustical Tile—Owens-Corning Fiberglas Corp., Toledo 1, Ohio

Paving Surfaces—

House A White Precast Concrete, Custom Casting, Inc., 21236 So. Figueroa, Torrance, California

House B Quarry Tile, The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California; Zanesville, Ohio

House C Brick, Davidson Brick Company, 4701 Floral Drive, Los Angeles 22, California

Paint—Pittsburgh Paints, Pittsburgh Plate Glass Company, Paint Division, Torrance, California

Pool Coating—Poly-Form Manufacturing Company, 1960 Del Dios Highway, Escondido, California

DOORS AND WINDOWS

Sliding Glass—Arcadia Metal Products, 801 South Acacia Avenue, Fullerton, California

Glide-All Sliding Wardrobe Doors—Woodall, Inc., 801 Valley Blvd., El Monte, California

Jalousie Windows—Louvre-Leader, Inc., 1045 Richmond Street, Los Angeles 33, California

FIXTURES

Plumbing Fixtures—Briggs Manufacturing Company, 6600 E. Fifteen Mile Road, Warren, Michigan

Fans and Heats—Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Place, Pico Rivera, California

LIGHTING

Electric Fixtures—Lightolier, Jersey City 5, New Jersey

Luminous Ceiling—Integrated Ceilings, Inc., 11766 West Pico Boulevard, Los Angeles, California

Switches—Bryant Electric Company, Bridgeport 2, Connecticut

APPLIANCES

Ovens, Ranges, Refrigerators—Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California

Waste Disposals and Dishwashers—Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California

Electric Can Opener—Trade-Wind, 7755 Paramount Place, Pico Rivera, California

CABINETS

Carrier Cabinet Company, San Diego, California

FURNISHINGS

Frank Brothers, 2400 Long Beach Blvd., Long Beach, California

SKYLIGHT

Construction Plastics, 7926 West 3rd Street, Los Angeles 48, California

STEEL COLUMNS

Custom Bronze and Iron Works, Chula Vista, California

PLASTER

Perma-Wall, Inc., San Diego, California

PROJECT IN VENEZUELA

(Continued from page 17)

of parking space for each square meter of office floor space, and two square meters of parking space for each square meter in commercial buildings. The El Recreo plans allow even more parking space than this—enough for 3,590 cars on four underground parking levels, plus limited short-time parking on the plaza level. Complete automobile servicing facilities are provided for on each level.

Pedestrians are also well taken care of in the consideration of traffic problems. They have access to the center from all four sides of the site. Generally speaking, crossing of automobile lanes by pedestrians is carefully avoided. The plaza itself, a kind of stroller's haven, is barred to automobiles, as are the two-level "shopping streets"—which are planned to give somewhat the atmosphere of a bazaar. Increased free circulation for pedestrians has been gained by raising the four office buildings on stilts—resulting in arcade-like areas.

CASE STUDY HOUSE TRIAD

(Continued from page 23)

instead of a cramped climb they have an opportunity to approach the Houses in their expansive marine setting by car.

The canopy at the face of House "B" was not too successful. As originally conceived it was thought much too heavy. This was solved in the framing stage by removing the decking which was laid above the beams and hanging a delicate trellis made up of spaced 2" x 3", from the beams. In its present form it is most handsome and will provide an excellent foil for the evergreens which will hang from it. Another problem relates to the canopy of House "B" crossing the inner patio at the view front. This, too, had the same heavy quality of the entrance canopy. The problem has been solved by extracting it from the total white color scheme and separating it with ice blue.

In viewing the project objectively at this point, it would seem to possess a fine oneness of quality, yet with individual beauty of the parts. The total answer as to its final success will, of course, depend upon the many small refinements which will include the landscaping and furnishings. On the whole everything has been thought out with more than reasonable care, and it is generally felt that the Triad has been well coordinated and fulfills its purpose to create interrelated space clearly and honestly delineated.

—EDWARD KILLINGSWORTH

THE CORPORATION AND THE DESIGNER—PARKINSON

(Continued from page 15)

prestige? Will people heed our advice? Are we high enough in the organization to make our view heard? To all these questions the answer is emphatically, NO. As things are, our status is relatively low, our prestige uncertain and our advice too often rejected. Why? Because of a lack of discipline among ourselves. The status of any profession is reflected in salary scales, fees, social esteem and public respect. On his own subject, the engineer, the lawyer, the surgeon, the banker, the dentist, each is listened to with rapt attention. Why? Because of the training he has undergone? In part; but there is something a great deal more fundamental. Behind the training and behind the professional discipline is a broad agreement on essentials. Members of the same profession will give the same answers to the same question. "What is the bearing load of this girder?" "Has this child got appendicitis?" "Is this agreement legal?" "Would this be a sound investment?" "Should this wisdom tooth be extracted?" Generally speaking, the same question, although addressed to different members of the profession will produce the same answer from each. And the public esteem in which the profession is held depends to a large extent on this being so. If each lawyer, each banker, were to give a different opinion, I should rapidly conclude that my opinion is as good as his. Why should I pay for contradictory advice? What I will pay for is the advice of a whole profession, as applied to a particular problem and as uttered by an individual practitioner.

If we apply this sort of standard to past periods of design, we shall generally find that the level of excellence achieved is closely associated with a standardization of work. When all houses were Georgian, when all gates were of wrought-iron, when all chairs

were of mahogany, the same problem was tackled in the same way and this way was assumed to be the best. This is a doctrine which conflicts with the role, you will say, of individual inspiration; and indeed it does. The conflict is there. On the one hand you have the claim of professional discipline. On the other hand, you have the claims of the individual artist. The choice lies before you—the likelihood of being listened to as against the artist's freedom to express himself. *It is for this Conference to move in one direction or the other.* My advice, for what it is worth, is to move rapidly towards the establishment of a professional discipline. For giving that advice I have three reasons and I shall end this address by stating them.

1. Genius will emerge most readily from among a group of able people, all doing roughly the same sort of thing. John Sebastian Bach was such a genius, his background a whole generation of musicians whose technique was basically the same. He did not tower above the rest by doing something different but by doing the same thing with an intensified ability and vision. Genius, by my definition, is the coincidence of outstanding ability with vision.

2. *Genius is extremely rare.* If all our designers had genius there would be something to be said for avoiding all professional discipline. But our designers are mostly quite ordinary people, lost if they are given too much freedom—as lost are the painters of this generation; they would be far happier in adapting an agreed style to a particular problem.

3. *Life is too short.* An architect should not have to invent a new architectural style for every building he designs. There isn't the time and there isn't the money and it isn't what the client wants. He is far more efficient and happy when working within the framework of an accepted style. The same is true of any designer. When asked to design a chair, he shouldn't sit down and gaze at the sky, saying, "What is a chair? What are the elements of the problem? What is the true philosophy of chair-making?" It all takes too long and costs too much and the result is horrible anyway. Better to agree together on what a chair is. At the end of it, one designer will still be obviously better than another.

It is at this point I make an end. My counsel to the designers of the world is to make their art a discipline, train their successors in an accepted tradition, set their professional standards and establish their professional examinations. Each December, at least, one member of the professional body should be expelled for producing the worst design of the year. And what of the rebels, the eccentrics, the deviationists? By establishing an accepted tradition, you will do them the greatest possible service. You will have given them *something* against which to rebel.

MUSIC

(Continued from page 5)

Charles Ives, incorporating consonant and dissonant extremes unprecedented in European music and free, unlike Schoenberg's writing, of the Germanic formal tradition. I remarked that the form is nonetheless decisively controlled and that music of the present day has not yet caught up with this movement.

To supplement the second program of piano and voice I began, after the tuning tape, with the third of the *Evocations* for piano by Carl Ruggles, dedicated to Charles Ives, played by John Kirkpatrick. This seemingly improvised polyphony has in fact been recomposed a number of times, as if the composer could never quite reach the free, yet structurally determinate mixture of tones his ear desires. I am inclined to believe now that Ruggles' ear has been subtly at war with the limitations imposed by his tuning, equal temperament, a condition that in my opinion affected the writing of both Schoenberg, who was aware of the problem, and Stravinsky, who so far as I know has not mentioned it, as well as some other 20th century composers.

Then followed *The Wonderful Widow of Eighteen Springs* by John Cage, accompanied by rapping a closed piano with fingers and knuckles in four different places on the wood. The little piece resolves itself so satisfactorily that I followed it up by demonstrating Cage's piano sonata, which is played by sitting at the piano and raising or lowering the lid over the keyboard to mark the change between movements. I diverged from Cage's formidably silent interpretation by explaining what I was doing, so that the audience, instead of straining silently against the

experience, found itself in the position, first, of the composer and then of the player, while remaining an audience. By reversing Cage's intention I believe I made his intention clear, both in its immediate satiric and in its deeper psychological aspects, and from that time forward the audience seemed to understand its relative position toward what was being thought as music and what was being played.

The composer does not, at his best, write to be played; indeed the skill of playing may have to catch up with what he writes. Nor does the performer play to entertain; the hall, the audience, the temporary instrument may be an impediment to him. The thought of the audience continues whether what is heard be sound or silence. Each therefore in the experience of the other may be creative, yet neither waits upon the other to exist. The concert hall event has been a development of not more than two centuries; music existed before in other circumstances and will go on existing in circumstances we do not anticipate.

Cage prefers to believe that he is excluding the idea of relationship. I believe that the relationship, however seemingly negative, is only altered and that a grasp of this alteration achieves more towards Cage's purpose than his summary negative. Cage might answer that the priest compromises, while the prophet does not compromise. I would reply that the ritual is often more mysterious than its existence.

After this I gave them Hudy Ledbetter (Leadbelly) beating out on the piano, guitar fashion, and shouting his *Eagle Rock Rag*, a primordial experience in sound as essential to our understanding of the difference between music presumptive and real music realized as any I have heard during my long experience. To which three songs, one sung, one chanted, and one spoken to exact pitches, from Harry Partch's *U S Highball* added still another drastic commentary. Though not Partch's best composition, this is his best record, a folksy demonstration of ultramicrotonal melodies and extraordinary vertical tone-combinations fundamental to any comprehension of the vastly expanding new possibilities of sound.

This extra program closed with the *Sanctus* from the Mass by Lou Harrison, a deeply moving evidence that full technical

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knowledge, including knowledge of the tone-row techniques, can be used to create and sustain music of the utmost simplicity and tonal directness, without key and without dissonance. After these two programs a discerning listener could be aware that harmony, as it is still taught and animadverted in all the schools, has lost any further creative or critical relevance.

Since we had therefore reached the point of being concerned with sound itself and not with harmony or with its serial extensions, the third supplementary program was given over to music for percussion, beginning with the 43-tone music for percussive and sustaining instruments by Harry Partch, his variations on *Happy Birthday*, from *Even Wild Horses*, where the familiar melody very gradually reveals itself from microtonal diffusion, making rather clear the sense of microtones. Then came the famous *Ionization* by Edgard Varese, composed in 1931 for percussion and hand-cranked sirens, tonally supplemented in the closing cadences by piano, celesta, and bells. It was played from the new *Columbia* recording under the direction of Robert Craft, a record I commend to your interest. After this I played *Percussion Music* by Gerald Strang, recorded on tape for their own pleasure by three members of the San Fernando Valley Symphony, a classically simple example of musical form using non-tonal instruments.

This led to *Construction in Metal* by John Cage, composed 1938, an examination of non-tonal metallic sound with an orchestra including a 12 gong *gamelan*, automobile brake drums, anvils, and the strings of a piano swept with a tympani stick. Here a rhythmic method, borrowed from the Indian *Tala*, substitutes rhythmic figures in the rhythm 4-3-2-3-4 through a 16 measure period for the tonal melody to which we are accustomed; the same rhythmic figure determines the larger structural units. Listening to it again as I sat on the stage I was able to tell the audience after the work had been played that I believed I had at last heard its rhythmic organization clearly. Why pretend to omniscience when revelation can be not only more honest but more interesting?

This supplementary program ended with the *Song of Quetzacoatl* (1941) by Lou Harrison for non-tonal percussion in melodic polyphony, a direct contrast to the preceding work by Cage. Since the two composers were working together at that time to produce a repertoire for percussion programs, the formal contrast points up the extreme possible diversity of the medium.

For the fourth program, to be heard entirely from tape, I was given the three hours I had jokingly requested. The announced hour was 7:30, and when by fault of my chauffeur I arrived somewhat late the audience was waiting for me. The program ran until 11, with some not unexpected losses among the audience but far fewer than I had anticipated, and was followed by a half-hour of active questioning. I should say here that throughout my visit I was questioned continuously, at lunch, at dinner, during intermissions, and at the after-concert gatherings, which stretched farther and farther into the night. Writing now, a week afterwards, I am not yet fully recovered from this demanding, exhausting, but immensely rewarding experience. Schools aside, there are only two ways of inward, meditative learning: alone, creatively, and answering questions from an interested individual or group. Whatever my hosts learned from me, I learned more by assembling my information and ideas in answering their questions.

Next month I shall tell you in detail about the fourth program.

ART

(Continued from page 7)

each country grasps the protest value of informalism, we will be bored for a long time. There is still all of Africa, China, India and even Russia.

The "informal" approach answered a need for an absolute that went deep after the war. But it was an absolute, and art cannot live by absolutes. As far as we know, painting and sculpture have always been expressions of relationships; comparative and selective. The absolute ends of informal art eliminate relationships, i.e. the concrete. At a certain point, the specific and concrete will have to be restored. And, after seeing the Biennale, it is my belief that the moment has come. Unintelligibility has its cathartic value, but the catharsis is now complete. It is time to establish a little ceremony in this all too informal world.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

NEW THIS MONTH:

✓ (361a) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation in booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantine. Catalog available upon request from The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

✓ (362a) Ceramic Tile: Brochures, samples and catalogs of Pomona Tile's line of glazed ceramics are available to qualified building professionals. Included are "Tile-Photos," full color, actual size, reproductions of Pomona's Distinguished Designer Series of Sculptured and Decorator Tile. This series features unique designs by many of America's foremost designers including George Nelson, Paul McCobb, Saul Bass and Dong Kingman. Pomona Tile also offers a complete line of glazed floor and wall tile in 42 decorator colors. For further information write: Pomona Tile Manufacturing Co., 621-33 North La Brea Avenue, Los Angeles 36, California.

APPLIANCES

✓ (250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic-foot freeze chest and a 30" range. For complete details write Westinghouse Appliance Sales, a division of Westinghouse Electric Supply Company, Dept. AA, 4601 South Boyle Avenue, Los Angeles 58, California.

✓ (316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUDlow 3-6161.

(292a) Built-in Ranges and Ovens: Latest developments in built-in ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

✓ (350a) Appliances: Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full; choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California.

ARCHITECTURAL POTTERY

✓ (303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, 2020 South Robertson Boulevard, Los Angeles 34, California.

ARCHITECTURAL WOODWORK

(295a) Manufacturers of architectural woodwork, specializing in all types of fixtures for stores, offices, churches and banks. Large and complete shop facilities offer a complete range of work from small specialty shops to complete departments in large stores. Experienced staff to discuss technical or structural problems, and to render information. Laurel Line Products, 1864 West Washington Boulevard, Los Angeles 7, California.

DECORATIVE ACCESSORIES

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wegner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

(426) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

DOORS AND WINDOWS

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skyglare at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics: Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAulty 1-1461.

(273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses #17 and #20.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, California. Phone: CAPitol 2-8146.

(327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weather-strip for snug anti-rattle fit; bottom rollers with height adjustors at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

(274a) Sliding Wardrobe Doors: Dormetco, Manufacturers of Steel Sliding Wardrobe Doors, announces a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House No. 17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Culver City, California. Phone: VERmont 9-4542.

(244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.

(202a) Sliding Doors and Windows: New 12-page catalog-brochure profusely illustrated with contemporary installation photos, issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This handsomely designed brochure is available by writing to Steelbilt, Inc., Gardena, California.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions; frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground, stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame, bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes: special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., S. San Francisco, Calif.

(210a) Soule Aluminum Windows—Series 900: From West's most modern alumilizing plant, Soule's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soule putty lock for neat, weather-tight seal; blind-free vents, 90% openings; $\frac{3}{4}$ " masonry anchorage; installed by Soule-trained local crews. For information write to George Cobb, Dept. BB, Soule Steel Company, 1750 Army Street, San Francisco, California.

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modern-fold Door, Inc., 3836 East Foothill Boulevard, Pasadena 8, California.

(332a) Jaylis Traversing Window Covering—Room Dividers: Constructed from DuPont Lucite and DuPont Zytel Nylon; reflects 86% infrared rays and absorbs 99% ultra-violet rays; low maintenance cost; lasts a lifetime; may be used indoors or outdoors; stacks one inch to the foot. For complete details write to: Jaylis Sales Corporation, Dept. A, 514 West Olympic Boulevard, Los Angeles 15, California.

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(307a) Fabrics: Anton Maix Fabrics for architecture. Outstanding collection of printed designs by finest contemporary designers. Unique casement cloths for institutional requirements. Coordinated upholstery fabrics. Plastics & synthetics. Special finishes. Transportation materials. Custom designs. Nat'l sales office—162 E. 59th St., N. Y. 22, N. Y. Showrooms in Los Angeles, San Francisco & New York. Write for illustrated brochure and coordinated swatches: L. Anton Maix, 162 East 59th Street, New York 22, New York.

(356a) WOOLSUEDE a sumptuous all-wool-woven fabric. A new medium for decorators, interior designers and architects in 35 dimensional colors by Everett Brown. WOOLSUEDE performance includes acoustical and insulating properties, soil and flame resistance, moth proofing, strength and dimensional stability. Catalog and price list available on request by writing to WOOLSUEDE Division, The Felters Company, 350 Fifth Avenue, New York 1, New York. Ask for Sweet's Catalog Insert File No. 13k/WO.

(322a) Fabrics: Prize-winning design source, Laverne Originals, offers a complete group of architectural and interior drapery fabrics—handprints on cottons, sheers, all synthetic fibers and extra strong Fiberglas in stock and custom colors. Suitable casement cloths for institutional requirements. An individual designing service is offered for special projects. Coordinated wall coverings and surface treatments are available for immediate delivery, moderately priced. Write for complete illustrated brochures and samples. Laverne, 160 East 57th Street, New York 22; Phone PLaza 9-5545.

FURNITURE

(338a) Brown - Saltman / California: Brochures illustrating all elements and groupings of VARIATIONS modular furniture for living-room, dining room, bedroom. Please send 15¢ to: Brown-Saltman, 2570 Tweedy Boulevard, South Gate, California.

(347a) A new abridged 24-page catalog, containing 95 photos with descriptions of dimensions and woods, is offered by John Stuart Inc. Showing furniture produced from original designs by distinguished international designers, it is a storehouse of inspirations. 50c John Stuart Inc. Dept. DS, Fourth Avenue at 32nd Street, New York 16, N. Y.

(301a) Furniture: Jack Sherman, Inc., announces a complete new service. Upholstered furniture manufactured and custom-made to your design and specifications. Original design service available by Jack Sherman on both residential and commercial furniture. Excellent production facilities. Finest workmanship and 10 day service are featured. Jack Sherman Inc., 831 East 31st Street, Los Angeles 11, California. Phone: ADams 4-0164.

(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstering; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

(180a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for immediate delivery; handicrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—Dux Inc., 1633 Adrian Road, Burlingame, California.

(358a) Manufacturers of contemporary furniture, featuring the Continental and "Plan" Seating Units, designs by William Paul Taylor and Simon Steiner. Selected Designs, Inc., 2115 Colorado Avenue, Santa Monica, California.

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(345a) Office Furniture: New 80-page Dunbar office furniture catalog; fully illustrated in black and white and four colors; complete line designed by Edward Wormley; collection includes executive desks, storage units, conference tables, desks and conference chairs, upholstered seating, occasional tables and chests, and a specially screened series of coordinated lighting and accessories; meticulous detailing, thorough functional flexibility. For free copy write to Dunbar Furniture Corporation of Indiana, Berne, Indiana.

(321a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Write for complete illustrated brochure. Laverne, 160 East 57th Street, New York 22, New York.

(330a) Furniture: Herman Miller, Knoll and Modiform contemporary furniture for executive and general office areas in steel—all steel equipment (A S E) showroom and display facilities available to architects and their clients. Write to The Hart-Cobraly Company, 2439 South Yates Avenue, Los Angeles 22, California.

• Catalogs and brochure available on leading line of fine contemporary furniture by George Kasparian. Experienced custom/contact dept. working with leading architects. Wholesale showrooms: Carroll Sagar & Assoc., 8833 Beverly Blvd., Los Angeles 48, Calif.; Bacon & Perry, Inc., 170 Decorative Center, Dallas 7, Texas; Executive Office Interiors, 528 Washington St., San Francisco 11, Calif.; Castle/West, 2360 East 3rd, Denver 6, Colo.; Frank B. Ladd, 122 West Kinzie Street, Chicago, Illinois. For further information, write on your letterhead, please, directly to any of the above showrooms. Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California.

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(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

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(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1529 North Cahuenga Boulevard, Hollywood 28, California.

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(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

(✓) (333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

(✓) (333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

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(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

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✓ (349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber—Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

(146a) Fiberglas (T.M.Reg. U. S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

✓ (326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

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(348a) New Technical Bulletin on Protective Coatings Offered: A new 8-page Technical Bulletin on "Protective Coatings for Exterior Surfaces of Concrete Block Walls" is now available free of charge to qualified building professionals. Prepared at the direction of Quality Block Producers, an association of leading concrete block manufacturers in Southern California, the Bulletin is the first of its type offered. Actual research, editing and writing was performed by Raymond S. Wright, AIA, & Associates, and the Paint & Coating Committee of the Construction Specifications Institute. No brand names are mentioned and recommendations for various coatings are notably unbiased and objective. The last page, Brief Specification Data, is perforated for easy removal and extra copies may be obtained without charge. Copies of this Technical Bulletin have already been mailed to a select list of building professionals. Readers not included in this mailing, or those desiring an extra copy, may obtain one by telephoning or writing: Quality Block Producers, Attn: Mr. Peter Vogel, 856 So. Hoover Street, Los Angeles 5, California. DU 5-0281.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embedments. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

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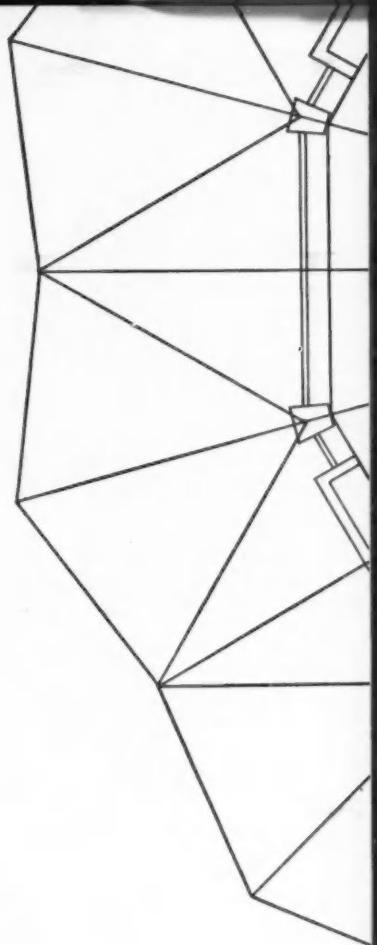
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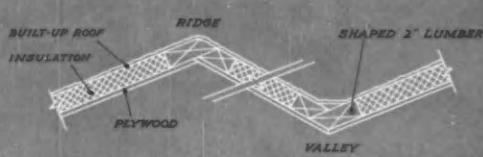
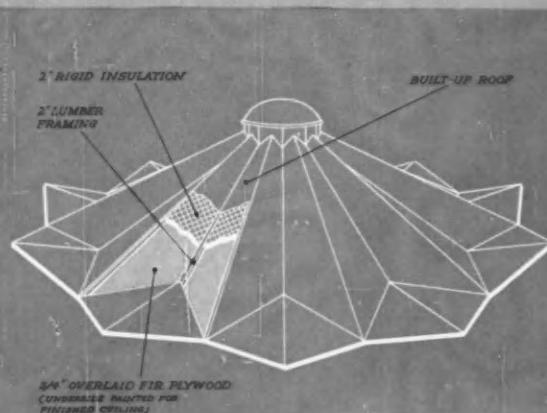
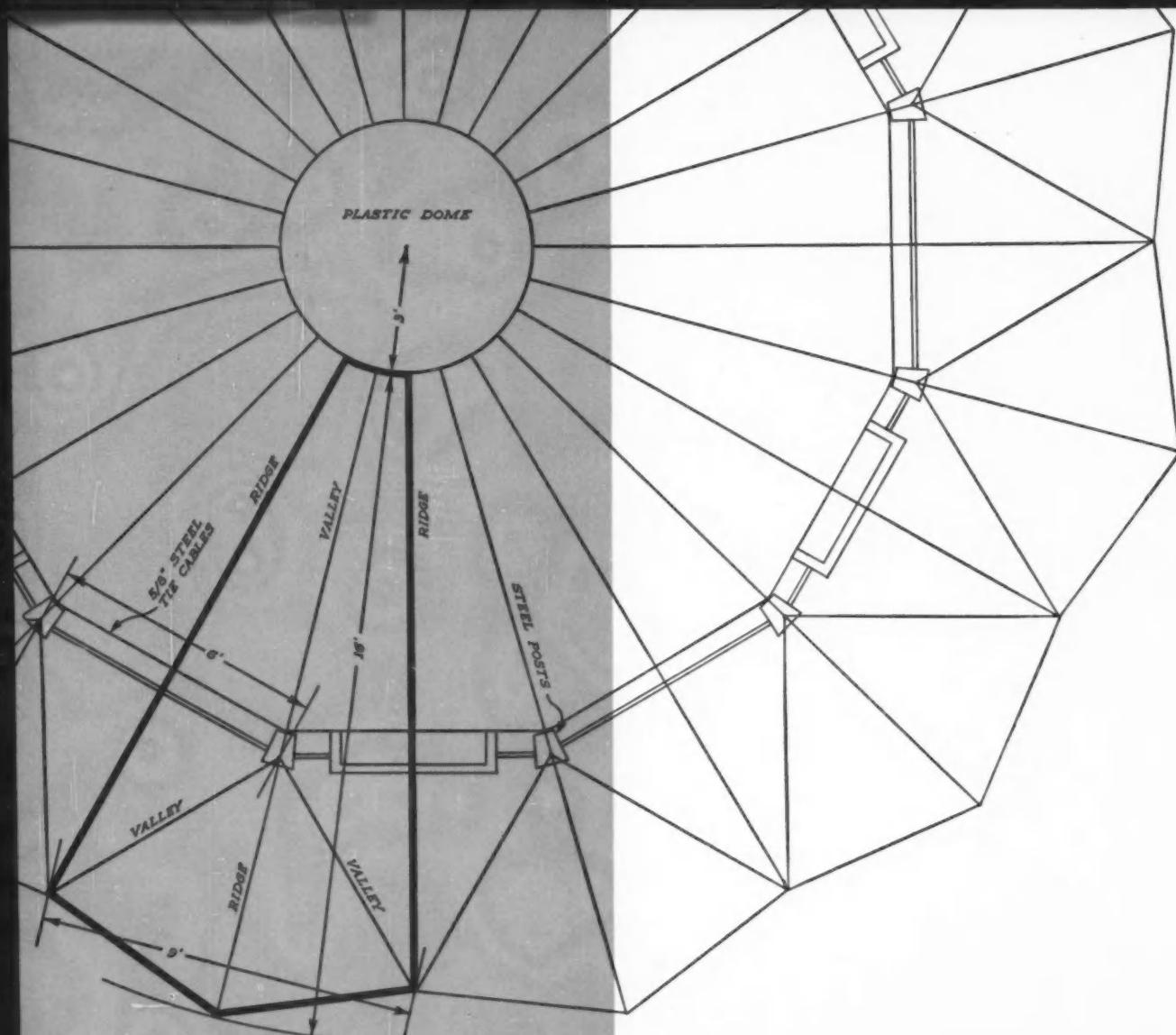
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